

FREEDOM OF INFORMATION AND PRIVACY ACTS

**SUBJECT: COMMUNIST INFILTRATION-MOTION
PICTURE INDUSTRY(COMPIC) (EXCERPTS)**

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FEDERAL BUREAU OF INVESTIGATION

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. D. M. Ladd

DATE: July 21, 1949

FROM : H. B. Fletcher

SUBJECT: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

Mr. Tolson	_____
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There is attached hereto the Running Memorandum on the Communist infiltration into the Motion Picture Industry up to date as of July 15, 1949. This memorandum contains in addition to the information previously reported a summary of pertinent activities for the period of September 16, 1948, to July 15, 1949.

Each of the first nine sections hereinafter mentioned has been brought up to date and the new pages are being designated after each heading:

- I. History and Development of the Communist Party in Hollywood (Pages 81 - 82)
- II. Communist Infiltration of Labor Groups (Pages 79 - 82)
- III. Communist Infiltration of Intellectual Groups (Pages 104 - 105)
- IV. Communist Influence in Motion Pictures (Pages 64-67)
- V. Soviet Activities in Hollywood (Page 13)
- VI. Investigation of Communist Activities in the Motion Picture Industry By the Committee on Un-American Activities (Pages 138-145)
- VII. Association of Motion Picture Producers, Incorporated (No new pages)
- VIII. New York Ramifications of the Motion Picture Industry (Pages 25-26)
- IX. International Ramifications of Communist Infiltration Into the Motion Picture Industry (Pages 11 - 13)
- X. Anti-Communist Activities (Pages 8 - 14)

In accordance with your instructions, this Running Memorandum will again be brought up to date in six months.

Attachment

GHS:mhc

-1003

SUMMARY ON

THE COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

July 15, 1949

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SUMMARY ON COMMUNIST INFILTRATION INTO THE
MOTION PICTURE INDUSTRY

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD

A. Communist International and National Declarations of
Interests in Motion Picture Industry

Willi Muenzenberg, in an article entitled "Capture the Film!" with the sub-title "Hints on the Use of, Out of the Use of, Proletarian Film Propaganda" which appeared in the Daily Worker on July 23, 1925, stated as follows:

"We must develop the tremendous cultural possibilities of the motion picture in the revolutionary sense....One of the most pressing tasks confronting Communist Parties on the field of agitation and propaganda is the conquest of this supremely important propaganda weapon, until now the monopoly of the ruling class, we must wrest it from them and turn it against them."

In stressing the importance of the motion picture, Muenzenberg calls attention to the fact that "the total attendance in the movie theatres of England, France and the United States is perhaps even today (1925) greater than the total of newspaper readers in those countries". Muenzenberg also states in this article "Not the destruction of tools and technical equipment, but their conquest and their turning to the use of the labor movement, for the idea—World of Communism".

In a second article by Muenzenberg found in the Daily Worker of Saturday, August 15, 1925, entitled "The Picture and the Film in the Revolutionary Movement", he quotes internationally famous Communists concerning the importance of motion pictures to the world Communist movement. He quotes Vladimir Ilitch Lenin in a conversation with Comrade A. V. Lunacharski, the former Soviet Commissar for Public Education, as stating:

"You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses and in still a much greater extent to the village. You must always consider that of all the arts, the motion picture is for us the most important."

Muenzenberg also quotes the Chairman of the Executive Committee of the Communist International, Gregory E. Zinoviev, concerning the motion picture as follows:

"The motion picture in the possession of the bourgeoisie is the strongest means for the betrayal and befuddling of the masses. In our hands it can and must become a mighty weapon of Communist propaganda for the enlightening of the widest working masses."

Muenzenberg also quoted K. Worschilow, who at that time was the Commander of the Red Army in the Moscow Military District, as stating:

"The motion picture, as a cultural plane (the carpenter's tool), has won itself a place of honor in the U.S.S.R. It is no less popular in the Red Army than among the worker and peasant masses."

He quotes Clara Zetkin who has been referred to as the oldest revolutionary woman and an intimate friend of Lenin as stating concerning the significance of the film in the Communist propaganda:

"On no account can the Communist movement ignore the propaganda power of the motion picture."

In addition to these quotations cited by Muenzenberg, he also wrote in his article as follows:

"....In the factories or after working hours we could show the workers by means of trick film the constant lowering of their living conditions, of the actual lowering of their wages in comparison to the rising prices, and thus demonstrate the actual working out of bourgeoisie control of politics and industry."

"There are hundreds of motives and objectives that can be utilized in film propaganda. We are not oblivious to the colossal censorship difficulties, technical and organizational obstacles, that stand in the way of all these suggested plans. Much groundwork would already be won if we could put every Communist Party and organization into a position to show a monthly film chronicle of the most important happenings in Soviet Russia, and thus to bring the development of this strongest prop of the international proletarian and revolutionary movement into the clear vision of the masses."

Muenzenberg also relates,

"But next to nothing has been done to put the film into the arsenal of agitation and propaganda weapons of the Communist Party. Quite

properly the enlarged Executive Committee of the Comintern in March, 1925, called attention to this shortcoming, and instructed all affiliated Parties to concern themselves much more than formerly in turning this weapon to this service. Leading Comrades of the International have repeatedly and emphatically pointed out the tremendous significance of the film propaganda."

Muenzenberg concludes this article with the following statement:

"There must no longer be any country in which the Communist Party and its groups do not make extensive propagandist use of the motion picture film."

With regard to the foregoing quotations, it should be pointed out that they were taken from the Daily Worker, which is the Communist daily paper for the eastern part of the United States published in New York City. The author of this article, Willi Muenzenberg, was for many years a Party functionary of the Communist Party of Germany in Charge of Publications and Propaganda. He was generally considered to be the "Czar of Propaganda and Publications of the German Kommunistische Partei Deutschland." Confidential Informant, [REDACTED] a former member of the Communist Party and a reliable paid informant of the Los Angeles Office, has stated that Muenzenberg who is now deceased, was at one time a member of the Executive Committee of the Communist International. He related that Muenzenberg was not in the United States at the time this article was incorporated into the Daily Worker but that it was incorporated into the Daily Worker and the fact that it was reprinted would be considered by the Communists as a directive to be followed. He related that he has noted in the international correspondence in the past years that Willi Muenzenberg has attended Plenums of the Communist International in Moscow, Russia.

B. Communist Tactics, Strategy and Methods of Operation

In order to more clearly point out the motivating forces which cause Communists to carry out the teachings of Marx, Lenin and Joseph Stalin and to indicate the aim and objective of the Communist movement, quotations from various Communist periodicals and other authoritative sources are being set out in this section. In addition, reliable sources have indicated various methods of operation and tactical procedures used by the Communists, in some instances with regard to the motion picture industry, and these are also being set out in this section.

The Communist ethics must be considered in order to visualize the true significance and content of the tactics and statements of Communists and their fellow travelers. Lenin summarized this morality when he said:

"Our morality is entirely subordinate to the interests of the class struggle of the proletariat....For the Communists, morality consists entirely of compact, united discipline and conscious mass struggle against the exploiters. We do not believe in eternal morality, and we expose all the fables about morality."

It is clear from Lenin's statement that the individual Communist's ethical judgment is subservient to the will of the Communist Party. According to Lenin, the Communist code of ethics must reflect that the truth should give way to the class advantage. In other words, the Communists' word only has as much value as their conception of the interests of the class struggle may dictate.

The aim of the Communist Party in the United States is clearly indicated in "A Manual on Organization" of the Communist Party by J. Peters published in 1935. According to this manual, the Communist Party's aim is as follows:

"The Communist Party of the USA leads the working class in the fight for the revolutionary overthrow of capitalism, for the establishment of a Socialist Soviet Republic in the United States,..."

William Z. Foster, present leader of the Communist Party in the United States, stated in the book entitled "Toward Soviet America":

"The leader of the revolution in all its stages is the Communist Party....The establishment of an American Soviet Government will mark the birth of real democracy in the United States. For the first time the toilers will be free, with industry and the government in their own hands. Now they are enslaved: the industries and the government are the property of the ruling class."

To further show the allegiance of the American Communists, it should be noted that William Z. Foster, when testifying before the Fish Committee of the 71st Congress in 1930, stated:

"The workers of this country (the United States) and the workers of every country have only one flag. That is the red flag. That is the flag of the proletarian democracy."

In addition, to show the true revolutionary movement of the Communists in the United States, an excerpt of a pledge given to 2,000 individuals who were being initiated into the Communist Party at New York City in 1935, Earl Browder, at that time head of the Communist Party, USA, stated in part:

"I pledge myself to rally the masses to defend the Soviet Union, the land of victorious socialism. I pledge myself to remain at all times a vigilant and firm defender of the Leninist line of the Party, the only line that insures the triumph of Soviet power in the United States."

The deceptive principles employed by the Communist Party have been indicated by their use of trickery and subterfuge to employ a tactic or gain an objective. The following quotations of V. I. Lenin, regarded as the "great god" of the American Communists whose writings are their Bible, are being set out as indicative of the above.

"The strictest loyalty to the ideals of Communism must be combined with the ability to make all necessary practical compromises, to maneuver, to make agreements, zig-zags, retreats, etc., so as to accelerate the coming to power..."

"It is necessary to be able to withstand all this, to agree to any and every sacrifice, and even—if need be—to resort to all sorts of devices, maneuvers, and illegal methods, to evasion and subterfuge, in order to penetrate into the trade unions, to remain in them, and to carry on Communist work in them at all costs."

In order that one can readily recognize the Communist propaganda disseminated in written or spoken words, the deceptiveness of the Aesopian language utilized by the Communists must be considered. Lenin, in referring to this brand of Communist double-talk, stated:

"....That cursed Aesopian language...which....compelled all revolutionaries to have recourse, whenever they took up their pens to write a 'legal' work."

Lenin used it for the purpose of avoiding "censorship". Communists today are using it to mislead the public.

Indicative of the method of procedure utilized by the Communist Party is the following quotation taken from the publication entitled "Program of the Communist International" which reflects that the Communist Party "extends its influence over the majority of members of its own class, including workingmen and the working youth. To achieve this, the Communist Party must secure proletariat influence in the broad mass proletarian organizations (Soviets, trade unions, factory committees, cooperative societies,

sport organizations, cultural organizations, etc.) It is particularly important for the purpose of winning over the majority of the proletariat, to gain control of the trade unions, which are genuine mass working class organizations closely bound up with the every day struggles of the working class. To work in reactionary trade unions and skillfully to gain control of them, to win the confidence of the broad masses of the industrially organized workers, to change and 'remove from their posts' the reformist leaders, represent important tasks in the preparatory period." The preceding quotation was found in this publication under the heading, "The Fundamental Tasks of Communist Strategy and Tactics".

Confidential Informant [REDACTED] of the Los Angeles Office who is a former member of the Communist Party in the Los Angeles area and has been closely affiliated with the motion picture industry for a considerable period of time, has stated that there has been a noticeable change in the general tactical lines and methods of operation in the Communist Party in the film industry. He stated that this is apparently due to the wave of exposés of individual Communists and Communist Party line followers in government and other circles as a part of the broad campaign of the attack now being waged on Communism. He related that there has resulted a change in its method of operation and tactics to meet these conditions. He stated that some of the former outspoken leaders of the Communists as well as Communist sympathizers have drawn back to less important positions and have less to say openly in Communist affairs, while those who have not been so active or so well-known have been forced to the front to carry on the program not as Communists but camouflaged as "liberals" and "progressives".

Informant [REDACTED] has related that these Communists are even boring within the anti-Communist movement with the objective in view of taking over the movement and directing it to less harmful channels, the result being that Communists are attacking themselves but not sufficiently vigorously enough to basically harm themselves or their movement. He related that these are all a part of the tactics which were laid down at the Leninist School of "strategy and tactics". It should be pointed out that this informant, [REDACTED] being a former member of the Communist Party, has considerable knowledge of the Communist strategy and tactics.

[REDACTED] stated it is becoming more and more apparent that the Communists are using prominent sympathizers in the motion picture industry to further their policies. He stated that by using these persons of high standing and influence, the Communist Party hopes to cover up these individuals' real Communist connections. He continued by stating that the following top producers over a period of years not only employed Communists and Communist

sympathizers, some of whom were notoriously known, but have protected them-
whenever their names or reputations have been exposed to public notice:

David Selznick
Warner Brothers
Walter Wanger

Samuel Goldwyn
Charles Chaplin

[REDACTED] analyzed the situation in Hollywood by relating that producers in the motion picture industry could clean up the Communist movement if they saw fit. He stated that up until recently there was no recorded instance where the Hollywood motion picture industry or any of its top influential leaders had ever denounced Communism or Communists publicly. Basically, he said, they are "internationalists". Because of this, the activity of the Communists and their sympathizers who do not really work for the Communist cause increases day by day with added influence in all departments of the motion picture industry.

As an additional part of the general program for Communist penetration into the motion picture industry, Confidential Informant [REDACTED] of the Los Angeles Office stated that the Communist Party considered the importation of known pro-Communist individuals into the Hollywood area of great significance.

Confidential Informant [REDACTED] also related that a large percentage of this pro-Communist element was brought into Hollywood during the period from 1935 to 1944. Many of these individuals were European refugees who came to this country following the rise of Nazism in Europe and were employed in reliable positions in the field of writing and directing. The majority of these people, although not openly admitted members of the Communist Party, have shown a sympathy to the Communist cause or have moved in Communist circles in the motion picture industry. Among the exiled refugees prominent in pro-Soviet and Communist circles in Hollywood is Hanns Eisler. Hanns Eisler is the brother of Gerhardt Eisler who was recently convicted on contempt of Congress. Hanns Eisler has been the subject of an un-American Activities Committee inquiry into the motion picture industry. Hanns Eisler has an extensive record of Soviet and Communist affiliations both in the United States and Europe which had been brought to your attention in a separate memorandum dated July 11, 1947.

Confidential Informant [REDACTED] provided information indicating that the Communists have recently lost ground to some extent in the trade union field because of the failure of the strike of the Conference of Studio Unions. He indicated, however, that the Communists have more than made up for their failure by having many of their sympathizers placed in high executive positions such as directors and writers. He related that this latter

type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner. An outstanding example was the appointment of Dore Schary to be Director of all production at RKO Studios. Mr. Schary has followed the Communist Party line for many years, has engaged in the activities of and supported a number of Communist influenced organizations. Informant [redacted] related that his important position affords him complete protection against any charge by an outsider that he has been involved in Communist activity. This pattern appears to be followed closely, according to [redacted] and extends throughout the industry, tending to make it somewhat sacred for any criticism of a definite or specific nature.

C. Early Communist Party History and Organization in Hollywood

Confidential Informant [redacted] of the Los Angeles Office related that the League of American Writers, at a convention held in New York City in April of 1935, decided to form a Pacific Coast Branch of the League of American Writers and related that at that time Waldo Frank was the National Secretary of the League of American Writers. /

A complete record and report on the first American Writers Congress has been published by the International Publishers, edited by Henry Hart. This report contains all the addresses delivered at this Congress. It includes an article by John Howard Lawson entitled "Technique and the Drama".

Quoting from an introduction appearing in this book concerning the First American Writers Congress, it states:

"We propose, therefore, that a Congress of American Revolutionary Writers be held in New York City April 26, 27, 28, 1935; that to this Congress there be invited all writers who have achieved some standing in their respective field and who have clearly indicated their sympathy with the Revolutionary cause; who do not need to be convinced of the decay of capitalism, of the inevitability of revolution....We believe such a congress should create the League of American Writers, affiliated with the International Union of Revolutionary Writers. In European countries the International Union of Revolutionary Writers is in the vanguard of literature and political action."

Prominent Hollywood writers listed as being on the call to attend the first and second American Writers Congresses included such individuals as: Guy Endore, John Howard Lawson and Samuel Ornitz. All three of these individuals are identified in this section of the memorandum as Communists.

With regard to the Congress of American Revolutionary Writers which created the League of American Writers, it should be pointed out that this is one of the organizations which was declared subversive by the Attorney General in that it came within the purview of Public Law 135 of the 77th Congress which was superseded by Public Law 604 of the 77th Congress.

The United Progressive News of September 21, 1936, reflects that some 25 writers attended the first local (Los Angeles and Hollywood) meeting of the League of American Writers on Sunday night and that included in this group was V. J. Jerome (true name Isaac Romaine). The United Progressive News is a defunct weekly paper, formerly distributed in Los Angeles. A known Communist, Ellenore Bogigian, aka, Ellenore Abowitz was one of seven members of the paper's staff in 1936. By the way of identification, it should be pointed out that V. J. Jerome is one of the leading theoreticians of the Communist Party now holding the position of Associate Editor of the monthly theoretical organ of the Communist Party, "Political Affairs".

The Daily Worker of September 23, 1933, contained an article by V. J. Jerome entitled "Marx, Lenin and Stalin on the Role of the Communist Party". Comments by Jerome in the conclusion of this article are as follows:

"And on our own celebration day of the 14th anniversary of our Party's founding, we must bear in mind that our Party has as its guide to action the teaching of Marx, Lenin and Stalin embodied in the program of the Communist International. We must realize that our central task is to win over the majority of the working class."

[REDACTED]
[REDACTED] who has in his possession considerable information collected by the [REDACTED] concerning the Communist Party's activities in Los Angeles and Hollywood, stated that in 1934 there were actually only 35 or 40 Communist members in Hollywood connected with the motion picture industry. He stated they were attached to the Los Angeles Section of the Communist Party. However, he related that in 1935, V. J. Jerome, identified above, came to Hollywood from New York in an effort to organize Communist Party units in Hollywood among the writers, producers and actors.

In substantiating the information set out heretofore in this section, Confidential Informant [REDACTED] of the Los Angeles Office, who has amassed considerable data concerning Communist activities in the Los Angeles area and who is at present [REDACTED]

[REDACTED] related that the Communist Party in the motion picture industry gained impetus through such organizations as the League of American Writers, the American Writers Congress and the League Against War and Fascism, all of which were Communist front groups. He also related that V. J. Jerome, the Communist theoretician, came to Hollywood in 1935.

Former Confidential Informant [REDACTED] of the Los Angeles Office, who is a retired Los Angeles police officer and former head of the [REDACTED] related that V. J. Jerome, in 1935, came to Hollywood and set up, in the motion picture industry, Communist branches.

John L. Leech, who in 1934 was the organizational Secretary of the Communist Party in Los Angeles County, testified before a Los Angeles County Grand Jury on August 14, 1940, at which time he stated that V. J. Jerome (Victor Jerome, true name Isaac Romaine) was sent to Hollywood in the latter part of 1935 by the Communist Party Central Committee, New York, to improve cultural work, taking over these duties from Stanley Lawrence. Leech stated that V. J. Jerome helped organize study clubs and coordinated Party work between Hollywood and downtown Communist sections. Leech related that Jerome brought John Howard Lawson (Communist screen writer) to Hollywood. In Leech's testimony, he also made the remark that Jerome had the aid of Jeff Kibre, labor leader whom he identified as a Communist. Leech stated that in the latter part of 1935 Jerome formulated plans to establish an underground Communist unit among the film elite. All dues and contributions as well as reports were to go directly to National Communist Party Headquarters in New York City. Informant [REDACTED] of the Los Angeles Office, previously identified in this section, related that Jerome secured the aid of Nora and George Hellgren in Hollywood. Nora and George Hellgren are identified in this section as Communists. He stated that Jerome utilized Nora Hellgren in connection with the Communist plan to set up branches in the motion picture industry in the Hollywood area. This information was also substantiated by Informant [REDACTED] who related that Hellgren did most of the "leg work" including the running of errands and collecting of dues for Jerome. He also related that Jeff Kibre was at that time closely associated with V. J. Jerome.

Informant [REDACTED] of the Los Angeles Office related that in the Spring of 1935 while he was a member of the Communist Party, direct orders came down from the top structure of the Communist Party, U.S.A. to all units in the Los Angeles area instructing them to intensify and concentrate their activities in Hollywood and the motion picture industry. The directive emphasized the fact that Communists must try to capture the labor unions and pointed out if this were done, the unions could be of tremendous service in influencing the type of picture produced. The directive also contained a specific call to the Communists requesting them to concentrate on the so-called intellectual groups in Hollywood which are composed of directors, writers, artists, actors and actresses and the highly paid technicians.

[REDACTED] Communist Party who is at present acting as an informant of the New York Office, has related that one of the objectives of the Communist Party during the period of his membership (1935 to 1945) was to infiltrate the motion picture industry. He related that from the time of his assignment to the Daily Worker in 1935, there was a very definite emphasis placed on the discussions and activities of the Party leaders on the program of establishing and strengthening Communist influence in Hollywood and penetrating the motion picture industry ideologically. He stated that the national officers of the Communist Party looked upon this program as being very important and considered it as an excellent means of molding and influencing public opinion. [REDACTED] stated that the Communists' interests in the motion picture industry were not entirely divorced from other interests on the West Coast. He stated, for example, that there was a sort of link between the activities of Harry Bridges and West Coast shipping and the Communist infiltration program in Hollywood. [REDACTED] stated Bridges was well acquainted with the Hollywood producers and with many of the "Hollywood crowd". He stated that they helped each other to their mutual advantage. He also recalls that the Communist infiltration of the motion picture industry was definitely on the agenda when former Communist Party leaders and the current national leader, William Z. Foster, visited the West Coast and particularly the Los Angeles area.

In September, 1939, the Los Angeles County Communist Party published a pamphlet portraying the 20 year history of the Communist Party in Los Angeles County. The pamphlet is known under the title "Two Decades of Progress". Its reference to Hollywood and cultural groups reflects that members had in early years penetrated cultural groups and various theater groups. In 1939, the geographical organization of the Communist Party in Hollywood was based on street units and not industrial units. Members belonged to the units in their respective neighborhood and not units pertaining to industry. The publication listed 2 studio units in 1939, namely the Culver City Studios Branch with Frank Oats as President, and the Hollywood Studios Branch with Milton Henry as President, both attached to the 15th Congressional District Section of the Communist Party. In 1939, the Los Angeles County Communist Party was organized by branches and sections under a geographical division similar to the political assembly and congressional district respectively. "2 Decades of Progress" in 1939 quotes Emil Freed, President of the East Branch of the Communist Party as stating:

• "Our Party has either initiated or assisted in struggles, for better housing, progressive election victories, and the unionization of Hollywood."

The East Branch, according to this history, was then a unit of the 15th Congressional District Communist Party Section, an area covering Hollywood Boulevard between Fairfax and Hoover Streets.

Confidential Informant [REDACTED] stated that sometime following the period during which the actor James Cagney was the subject of much publicity as being mixed up in Communist activity (1940), V. J. Jerome made a trip to the West Coast at which time he spent approximately six weeks in Hollywood for the purpose of straightening out the situation there. Jerome reorganized the Hollywood Branch of the Communist Party separating top ranking stars and big name personalities. [REDACTED] specifically recalled Jerome's having told him of a change that had been made in the handling of money coming in from the Communist Party of Hollywood whereby the "center" (Communist Party National Headquarters) took over the collection of funds from that area. This step was taken because it was felt that the West Coast was receiving too large a share of money coming in from Hollywood.

According to [REDACTED] included in the general plans of infiltration of the motion picture industry were various schemes to capture labor unions, influence management, make friends among the company executives and to penetrate the so-called intellectual groups. He stated by mobilizing the Communist Party back of a particular picture which was to the liking of the Communists, management was put on notice that it could expect tremendous support from the Communist Party in an effort to make the picture a success.

[REDACTED] referred to the motion picture actor, Lionel Stander, as having been a most active Communist leader in the Hollywood professional set and to the fact that Stander was very difficult to handle because he was too Leftist. In referring to Jerome's visit to Hollywood he stated that Jerome conferred with leaders among the professional set including Stander, Edward G. Robinson and Frederic March.

[REDACTED] related that the first real impetus to the infiltration of the motion picture industry was the sending of John Howard Lawson to Hollywood in 1941 or earlier. He stated that Lawson, who was already a fairly successful playwright, was sent for the specific purpose of doing Party work. He related that at the time Lawson left New York he was a member of the Communist Party. He stated that he was sure Lawson was one of the keys to the whole situation and was sent to Hollywood by Communist Party officials in New York for the specific purpose of getting things organized there and promoting the Communist Party's influence in the motion picture industry. [REDACTED] recalled that following Lawson's arrival in Hollywood almost any Communist who could write would be sent by the national office to be put under Lawson's wing. In this connection, it should be pointed out

that Lawson was the first President of the Screen Writers Guild which is discussed in greater detail in another section of this memorandum. [redacted] related that Lawson had the Party send him authors "just so long as they had at least written a book," because he could take care of them and thereby would be helping the Party. He related that Lawson's efforts were most successful. Among the writers who were sent out to Hollywood under this program were Albert Maltz, Alvah Bessie, Dalton Trumbo, Michael Blankfort and others whose names he could not recall.

[redacted] further recalled that Hanns Eisler, brother of Gerhardt Eisler, remarked to him that he intended to go to Hollywood through the efforts of John Howard Lawson. It should be noted in this connection that at the present time Hanns Eisler is in Hollywood and has been one of the subjects of the Un-American Activities Committee's investigation into Communist activity in the motion picture industry.

[redacted] related that he quite frequently sat in on meetings of the Daily Worker's Cultural Committee during which the Party's program in Hollywood was discussed. He stated this Committee met once a week in the Daily Worker's office. Its membership included Alexander Trachtenberg, Joseph Fields, Lionel Berman and Robert Reed.

[redacted] advised that Berman was the head of the Cultural Committee and that he was in constant contact with Hollywood and played an important part in the program.

On November 15, 1941, former Confidential Informant [redacted] of the Chicago Office advised that the Communist Party was in the process of realigning its districts throughout the United States as well as reorganizing its structural set up. He stated that District 13 was to include all of the States of California and of Nevada. According to [redacted] it was to have centralized offices in San Francisco and in Los Angeles. The San Francisco Office was to be headed by Steve Nelson. Further Betty Cannett was to be the Organizational Secretary of District 13 with John Howard Lawson and Herbert Biberman in control of organizational work in the Hollywood area.

Confidential Informant [redacted] of the Los Angeles Office as well as Informant [redacted] Informant [redacted] and former Communist Party member [redacted] who was dismissed from the Communist Party in 1944, advised that the Los Angeles County Communist Party's penetration into the motion picture industry prior to the formation of the Northwest Section in 1942 was important only as pertained to nominal employees within the studios. They related that between the years 1935 and 1942 the jurisdiction over film luminaries and writers was under the jurisdiction of the New York Communist Party headquarters or the District 13 Communist Party headquarters at San Francisco. Consequently the

proof of Communist Party membership of important Hollywood personages was not available or known to the Los Angeles County Communist Party functionaries.

D. Structural Development of the Communist Party in Hollywood

Following the rearrangement effected by V. J. Jerome and the appointment of Herbert Biberman and John Howard Lawson to executive positions in the Communist Party, Hollywood Section, the Communist Party was again reorganized in about 1942. According to Informant [REDACTED] who has heretofore been identified as [REDACTED]

[REDACTED] who has amassed considerable information concerning the Communist Party's activities in Hollywood, this reorganization was effected through the establishment of the Northwest Section of the Communist Party in Los Angeles. It wasn't until this time, according to [REDACTED] that the Los Angeles County Communist Party had jurisdiction over important Communists in Hollywood. According to [REDACTED] this new section was to encompass all Communist Party members in Hollywood including the Communists in the motion picture and radio industries.

Through a most highly reliable but very delicate source, it was ascertained that the Northwest Section was under the leadership of the following individuals known as the Section Executive Committee:

John Howard Lawson	Elizabeth Leach, also known as
Waldo Salt	Elizabeth Benson and Elizabeth Glenn
Margaret Bennett Wills	Mischa Altman
Louis Harris	M. W. (Bill) Pomerance

With the exception of Elizabeth Leach, all of the individuals listed above are identified in this section as Communists. On February 26, 1943, Elizabeth Leach told former Confidential Informant of the Los Angeles Office, [REDACTED] that she was Organizer for the Northwest Section, receiving a salary of \$125 per month. According to [REDACTED] she received this salary from Lawson, Communist screen writer. This information was verified by Informant [REDACTED]

Through this same extremely confidential but most delicate source, it was ascertained during 1943 and 1944 that the Northwest Section was broken down into industrial branches including a writers' branch, community, radio, cartoonists, actors, readers, screen office employees guild branch and numerous other branches. However, in December, 1944, John Williamson, at that time National Secretary of the Communist Political Association, visited Los Angeles and conferred with local Communist leaders. Through [REDACTED]

[REDACTED]

it was ascertained that one of the subjects discussed was the reorganization of the Communist Political Association along the community lines in place of the previous industrial branch setup. During the discussion, Williamson was asked what should be done with people such as union leaders, professional people and motion picture industry people since they could not afford to become active in community clubs and probably would refuse to do so. Williamson ruled that exceptions had to be made in cases of this type and that for their bookkeeping purposes, they should be attached to an Assembly District Community Club but permitted to meet separately and have their own club.

In January, 1945, it was ascertained [REDACTED] Elizabeth Leach that she was in the process of contacting the functionaries of the Party and through them the membership of the Northwest Section, advising them that the section setup was to be disbanded and new cultural groups were to be formed. During this reorganization, according to information received from a most reliable but very delicate source, [REDACTED]

approximately 300 of the 600 members of the Northwest Section of the Communist Party were transferred to community groups and the remaining 300 were assigned to cultural clubs. Through a most reliable but very delicate source, it was ascertained that at the time the new cultural groups were formed in January, 1945, the old Section Executive Committee was replaced by the Motion Picture and Radio Commission. The names for this new commission, according to this source, were submitted to Carl Winter, Chairman of the Communist Political Association in that area, for approval. Although the full name of each of these individuals was not set out, an identification was effected by Agents of the Los Angeles Office who were familiar with the Communist Party setup in the Hollywood area at that time.

The following names are believed to have been selected and submitted for approval to Carl Winter:

John Howard Lawson	George Pepper
Bill Pomerance	Norval Crutcher
Pauline Lauber	Mischa Altman
Madeleine Ruthven	Rex Ingram
George Willner	Sam Moore
Georgia Backus	Margaret Bennett
Bernie Lusher	Ed Smith
Waldo Salt	

All of the above listed individuals with the exception of Madeleine Ruthven are identified in this section of the memorandum as Communists. With regard to Ruthven, it should be pointed out she was a former Organizer of the Communist Party and close associate of Communist Party functionaries in the Los Angeles area.

[REDACTED] Elizabeth Leach, in December, 1945, it was ascertained that she no longer intended to keep her position as the Organizer of the Hollywood Section of the Communist Party, whereupon information was received through this source that John Stapp was made the Organizer.

Following the appointment of Stapp, Confidential Informant [REDACTED] who is a paid informant of the Los Angeles Office and [REDACTED] Communist Party, related that the Hollywood Section was again reorganized. It was divided into three sub-sections, namely:

Community Sub-Section
Industrial Sub-Section
Cultural Sub-Section

Information as to this reorganization was also furnished by paid Confidential Informant of the Los Angeles Office, [REDACTED] who is [REDACTED] of the Communist Party. [REDACTED] stated that these three sub-sections were broken down as follows:

The Community Sub-Section contained people living in the Hollywood area not employed in the motion picture or radio industries.

The Industrial Sub-Section included individuals employed in the motion picture and radio industries on a labor or craft basis, holding positions from that of Assistant Director down.

The Cultural Sub-Section was to include the cultural people employed in the motion picture and radio industries, holding positions comparable to that of Director on up, such as writers, producers, and actors.

According to this source, each sub-section had an Organizer as follows:

Community Sub-Section	Sid Share
Industrial Sub-Section	Paul Perlin
Cultural Sub-Section	Waldo Salt

Informants [REDACTED] and [REDACTED] related that John Stapp, the Section Organizer, works full time as a Party functionary and is not employed in the motion picture industry.

Sid Share, Organizer of the Community Sub-Section is unemployed according to these sources because of poor eyesight. With regard to this Sub-Section, Informant [REDACTED] related that plans were under way to disband it and consolidate it with the Industrial Sub-Section.

Paul Perlin, Organizer of the Industrial Sub-Section, was employed for several years as a grip at the Universal Pictures Corporation until he went out on strike.

Waldo Salt, Organizer of the Cultural Sub-Section, is a Screen writer under contract to RKO Studios.

Informant [REDACTED] related in June, 1946, that the controlling body for the Hollywood Section was known as the Section Executive Committee and was made up of the Sub-Section officers, the Chairman of each of the 20 clubs in the Sub-Section and 1 additional delegate from each club.

According to Confidential Informant [REDACTED] the Los Angeles Office who holds the position of [REDACTED] Communist Party, shop units of the Communist Party have been established at the Universal-International Studios, RKO Studios and Metro-Goldwyn-Mayer Studios. He stated that in addition, Paul Perlin, who is the Organizer of the Industrial Sub-Section of the Communist Party in Hollywood, had advised him that an industrial branch had been established at the Paramount Studios which has developed into one of the largest branches of the Industrial Sub-Section. [REDACTED] also related that he had learned from Dorothy Stein, who formerly was the Membership Director of the Community Sub-Section of the Hollywood Section of the Communist Party, that the Communist Party also had an industrial branch at Columbia Studios. This same source related that in an effort to revitalize the Industrial Sub-Section and to provide further for the closer cooperation between the Community and Industrial Sub-Sections, these 2 groups were consolidated in June, 1947.

According to [REDACTED] the new officers of the consolidated sub-section are as follows:

Paul Perlin
Dorothy Forrest
Dorothy Rivers
Helmer Bergman
Jack Flyer
Jack Sniffen
Noun Light

Organizer
Organizational Secretary
Membership Director
Educational Director
Literature Director
Press Director
Financial Director

According to these sources, as well as a most reliable and very delicate source [redacted] John Howard Lawson, Elizabeth Leach Glenn, and John Stapp, in carrying on the work of the Northwest Section and, as it is known today, the Hollywood Section of the Los Angeles County Communist Party, maintained contact with the headquarters of the Los Angeles County Communist Party.

On June 13, 1947, Henry Winston, National Organizational Secretary of the Communist Party, USA, was in Los Angeles, California, and on that occasion, according to information obtained from [redacted]

[redacted] He discussed the Hollywood Section of the Party stating that Hollywood was important to the entire country and that one person must be responsible for the Hollywood Section to the National Office. He indicated this person should be John Stapp, the Hollywood Section Organizer.

Informant [redacted] estimates the membership of the Hollywood Section at the present time at approximately 900 persons. Of this number, the Party records indicate approximately 600 are employed in the motion picture and radio industries. Of the 600, it has been verified that approximately 300 are actually employed in the motion picture industry today.

E. Communist Party Membership in Hollywood

The Communist Party in the Hollywood Motion Picture area has developed an organized body, particularly among the unions and cultural organizations. There are at the present time 522 individuals in Hollywood who are or have been identified as Communists. These individuals are either connected with the Hollywood motion picture industry or the Hollywood radio industry.

There is set out hereinafter a list of these individuals who are or have been identified as Communists in Hollywood. Los Angeles paid Informant [redacted]

[redacted] stated that the Communist Party Cultural and Industrial Sub-Sections are composed of individuals

employed either in the motion picture industry or the radio industry. This list will contain the names of the individuals identified as communists, their occupation and whether or not this occupation has been verified. The first 6 columns will reflect the dates on which the individuals listed were identified by a most reliable but very confidential source as Communists in that they were members of the Communist Party or the Communist Political Association. A brief paragraph explaining each of these columns is being set out prior to the list in order to fully describe the information set out in the list of individuals identified as Communists.

I. Member Communist Political Association, August 31, 1944

An "X" will appear on the list under Roman Numeral I when the individual was identified as a member of the Communist Political Association on August 31, 1944. This information was obtained from a most reliable but very delicate source who related that the individuals listed were members of the Northwest Section (Cultural Section) of the Communist Political Association as of August 31, 1944. This source provided, in addition to the individuals named, the 1943 or 1944 Communist Party, USA, membership book number or the Communist Political Association, USA, membership book number issued to the individual.

II. Membership Communist Political Association, January 8, 1945

Under the column headed Roman Numeral II an "X" will appear when the individual was identified as a member of the Northwest Section of the Communist Political Association in Hollywood, California, as of January 8, 1945. This identification was effected through the same most reliable but very delicate source.

III. Membership Communist Political Association, January 16, 1945

In the column headed Roman Numeral III, an "X" will appear following the names of the individuals who were identified as members of the Communist Political Association in Hollywood, California, on January 16, 1945. This identification was also effected through the same most reliable but very delicate source.

On this occasion this source provided the final lists of assignments to the various cultural groups in the Hollywood area. In addition, this source provided the names of the functionaries and the club breakdown of the cultural people in the Communist Party in Hollywood. It also established membership in the Communist Political Association and set forth a lengthy list of new Communist Party recruits. This source, in addition, provided the 1944 Communist Political Association membership cards.

IV. Membership Communist Political Association, February 26, 1945

Under this column, captioned "IV," an "X" will appear following the names of individuals who have been identified as members of the Communist Political Association on February 26, 1945, in Hollywood, California. This identification was also effected through this same most reliable but very delicate source. This source provided the 1945 Communist Political Association membership card number. In addition, the source also provided the 1945 registration cards which reflected the background on the individuals including address, sex, occupation, district where employed, union affiliation, and whether the individual subscribed to the "Daily People's World," West Coast Communist publication.

V. Membership Communist Party, USA, November 19, 1945

As you will recall, the Communist Political Association was dissolved in the summer of 1945 and subsequently the Communist Party, USA, undertook the project of registering its members under the reconstituted Communist Party. Therefore, under the column captioned "V," and "X" will appear following the names of the individuals who were identified as members of the Communist Party in Los Angeles or Hollywood, California, as of November 19, 1945. This identification was again effected through this same most reliable but very delicate source of information.

This source indicated that on this occasion, due to the reconstituted Communist Party's security consciousness, the registration cards were less susceptible to identification. In some instances the club had actually cut out the section containing the member's name. Other clubs had indicated the person's name by a number and numbered them in sequence. Other clubs had also inserted initials which appeared to be false. However, according to this source, there were lists of names giving the first name and last initial accompanying each group of registration cards. As a result, it was possible to ascertain the probable identities of a substantial number of individuals registered at that time.

VI. Membership in the Communist Party, USA, May 25, 1947

An "X" will appear under the caption "VI" following the name of an individual who has been identified as a member of the Communist Party in Hollywood affiliated with the motion picture or radio industries as of May 25, 1947. This identification was effected by another most reliable but very delicate source of information.

VII. Occupation

Under column "VII," the occupation of most of the Communists identified in Columns I through VI is set out. It should be pointed out that this occupation

has been ascertained by Agents of the Los Angeles Office by contacting responsible officials in the film industry, reliable sources in the various studio unions and guilds, confidential informants and Hollywood periodicals and publications.

VIII. Occupation as verified by investigation -- July 21- August 6, 1947

Unless otherwise indicated in Column VIII, the occupation of the individual Communists has been verified by Agents of the Los Angeles Office through investigation between July 21 and August 6, 1947. In this connection, it should be pointed out that employment in the motion picture crafts, guilds and unions is of a floating nature. Workers are transferred among studios at the discretion of the unions in many instances. The average motion picture takes approximately 3 months to make and the unions attempt to keep their personnel active which requires a certain amount of transferring.

It should also be pointed out that the Conference of Studio Unions, comprising a number of the crafts and unions, is currently on strike and none of the members of these unions are actually presently employed in the industry. However, their names have been set out in this list and their occupations indicated as well as their employment verified at their former place of employment in view of the fact that they will resume work in the industry following the end of this strike. In specific instances, it will be noted that a certain date is set out instead of an "X" under this column. In those instances, the information was obtained from a Credit Bureau or other source and reflects the last date that the records indicated the individual was employed in the listed occupation in the motion picture industry. It should also be pointed out that if an individual carries a union or guild card and is in good standing with his union, he is considered as an active employee of the motion picture industry. In some instances, union records have indicated that these individuals have been suspended or are delinquent. Quite frequently a person in this classification will, by paying up his dues, become active in the entertainment field.

The Los Angeles Office is continuing its investigation to verify the employment of all individuals reported as Communists. However, due to the fact that a great number of the names are common names, difficulty has been encountered in determining exactly which ones are the Communists. Also, it must be considered that some of the names obtained through this most reliable but very delicate source may have been Party names which will cause the verification of employment to be a much more difficult job.

In specific instances, it will be noted that certain individuals whose names are set out on this list, have been identified as members of the Communist Party or Communists by reliable confidential informants such as [REDACTED]. In this instance no "X" will appear under columns I through VI but rather, following the individual name, the name of the informant will appear and the year in which he identified the individual as a Communist will be set out.

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verifi- cation of Occupation, 7/21- 8/6/47
Adams, Alice						X		
Adams, Charlotte						X	Movie Painter	
Adams, John						X	Motion Pic- ture Photo- grapher	
Adler, Lulla, aka Lulla Rosenfield	X	X	X	X			Actress	
Albert, Doris	X		X	X	X		Musician	X
Albert, Sam	X	X	X	X	X		Musician	X
Alexander, Muriel	X	X	X	X			Actress	
Alland, Bill						X	Film Director	
Allen, Dede					X			
Altman, Wischa	X	X	X	X			Musician	X
Ames, Robert						X	Prop maker	
Anderson, Charles						X	Projectionist	
Atkins, Frances						X	Actress	
Atlas, Dorothy	X	X	X	X			Writer	X
Atlas, Leopold	X	X	X	X	X		Writer	X
Aubrey, Will	X	X	X	X			Actor	
Auerbach, Leonard						X	Actor	
Babb, Dorothy	X	X	X	X	X	X	Writer	
Babb, Sonora	X	X	X	X	X		Writer	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Backus, Georgia, aka Mrs. Herman Alexander	X	X	X	X	X		Actress	X
Barzman, Ben	X	X	X	X	X		Writer	X
Barzman, Norma	X	X	X	X	X		Writer	X
Bass, Phil						X	Musician AFL	X
Baumfeld, Frances	X		X			X	Analyst	X
Beard, Cecil	X		X			X	Artist	X
Beck, George	X	X	X	X			Writer	X
Bela, Nicholas	X	X	X	X			Writer	X
Benedict, Les (Len)						X	Secretary- Motion pictures	
Bengal, Ben	X	X	X	X			Writer	X
Benoff, Mac	X		X				Writer	X
Bercovici, Frances		X	X	X	X		Writer	X
Bercovici, leonardo		X	X	X	X		Writer	X
Bergman, Helmar						X	Electrician	X
Berkeley, Martin	X	X	X	X			Writer	X
Berkman, Morris						X	Painter	
Bernardi, Harold						X	Actor	
Bernson, George			X	X	X		Actor	X
Berry, Gladys	X	X	X	X				
Berry, Jack	X	X	X	X			Director	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Bessie, Alvah	X	X	X	X	X		Writer	X
Bessie, Helen	X	X	X	X			Actress	
Beverly, Helen, aka Helen Cobb	X	X	X	X	X		Actress	X
Beyea, Franklyn						X	Machinist	X
Biberman, Edward	X		X		X		Artist	X
Biberman, Herbert	X	X	X	X	X		Writer, Director, Producer	X
Billings, Harry						X	Film Tech- nician	X
Birnkrant, Arthur	X	X	X	X	X		Writer	
Birquist, Lillian	X	X	X	X	X		Writer	X
Blaine, George						X	Technicolor Studios	X
Blair, Mary						X	Actress	
Blake, Barbara						X		
Blake, Melissa						X		
Blake, William						X	Film tech- nician	X
Blanchard, Robert	X		X				Screen Cartoonist	
Blanco, Leo						X	Technicolor	X
Blankfort, Henry	X	X	X	X	X	X	Writer	X
Blankfort, Michael							Writer	
Blobena, Louise						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Elock, Kalman		X	X	X			Musician	X
Blowitz, Bill (William F.)	X	X	X	X			Writer- Publicist	X
Bohnen, Roman	X	X	X	X			Actor	X
Bollory, Janna						X		
Bordages, Asa	X						Writer	X
Borotz, Allen	X	X	X	X			Writer- Producer	X
Boxer, Herman	X	X	X	X	X		Writer	X
Brackenrush, Louis						X		
Bran, Phoebe, aka Phoebe Carnovsky	X	X	X	X	X		Actress	X
Brandt, Janet						X		
Brandt, Louis						X	Ass't. Director	7/1/46
Braun, Irwin	X	X	X	X	X	X	Free lance Writer	7/2/45
Bridges, Dorothy	X	X	X	X	X		Actress	
Bridges, Lloyd	X	X	X	X	X		Actor	X
Brodine, Russell						X	Musician	X
Bramberg, Joseph	X	X	X	X	X		Actor	X
Bronson, Walter						X		
Browda, Maurice, aka Morris Browda		X	X	X			Musician	X
Brown, Virginia	X	X	X	X				

	I	II	III	IV	V	VI	VII	VIII
	8/31/44	1/8/45	1/16/45	2/26/45	11/19/45	5/25/47	Occupation	Verification

Browner, Selma						X		
Buchman, Harold	X	X	X	X	X		Writer	X
Buchman, Sidney		X	X	X	X		Producer- Writer	X
Bunin, Lew						X	Producer	12/16/43
Burns, Jessie	X		X				Writer & Analyst	X
Burrows, Abraham	X	X	X	X	X	X	Writer	X
Burton, Frank					X		Writer	
Burton, Val		X	X	X	X		Writer	X
Butler, Hugo	X	X	X	X			Writer	X
Butler, Jean	X	X		X			Actress	
Byrd, Willie B.						X		
Cameron, Russell						X		
Carnovsky, Morris	X		X	X	X		Actor	X
Caro, Jacobina	X		X				Dance Instructor	
Carter, George				X				
Carufo, Mickey						X	Electrician	X
Casetta, Maria						X		
Casson, April						X		
Castellano, Edward						X	Bookkeeper	X
Chamberlain, Howard aka Howland Chamberlain						X	Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Chandler, Jerry						X		
Chanin, Gerry, aka Gerry Schlein	X	X	X					
Chapman, Clarise	X		X		X			
Chapman, Thomas	X		X		X		Writer	
Chassan, Miriam						X	Musician	X
Child, Nellise						X		
Christlieb, Don	X	X	X	X			Musician	X
Clark, Angela						X	Actress	
Clark, Maurice	X	X	X	X	X		Writer	
Clarke, David G.						X	Actor- Student	X
Clayton, Roger						X		
Cobb, Lee J.	X				X		Actor	X
Cohen, Ralph						X	Electrician	X
Coke, Dalton T.						X		
Cole, Beatrice						X		
Cole, Boyd E.						X		
Cole, Lester	X	X	X	X	X		Writer	X
Coles, Nat			X	X				
Collins, Linda, aka Mrs. Richard Collins Stage name - Dorothy Comingore	X	X	X	X			Actress	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Collins, Richard Joy	X	X	X	X			Writer	X
Collis, James	X	X	X	X	X		Musician	X
Colsen, Martha						X		
Compinsky, Dorothy					X		Musician	X
Compinsky, Manuel					X		Musician	X
Goodley, Ted						X	Make-up Artist	X
Corey, George		X	X	X	X		Writer	X
Crutcher, Norval D.	(see Page of Summary Memorandum)						Union Official	
Dagget, Charles			X	X			Publicist	
Daigle, Alfred	X		X	X				
Danforth, Helen						X		
DaSilva, aka DeSilva, Howard	X	X		X			Actor	X
Dassin, Jules	X		X		X		Director	X
Davis, Florence						X		
Davis, Norma						X	Actress RKO Studio	X
Davis, Phil						X		
Lavis, Sid						X	Actor	X
Decker, Bunnie						X		
Dessan, Paul						X	Film Composer	X
Deutsch, Helen						X	Writer	X
DeVincent, Michel J.						X	Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
DiFiore, Lina	X	X	X		X		Musician	X
Dimondstein, Marion						X		
Dimondstein, Morton						X		
Digsdale, Howard	X	X	X	X	X		Writer	X
Dix, Marian						X		
Dmytryk, Edward		X	X	X	X		Director	X
Drolik, Frank						X	Goldwyn Studio	X
Duignan, Ruth						X	Composer	X
Eassan, Paul						X		
Eastes, Larry						X	Machinist	X
Eastman, Mary Lou						X		
Geley, Leslie (Negro)						X		
Eldridge, Florence, aka Mrs. Frederic March							Actress	X
Elfman, Sam						X		
Eliscu, Edward	X	X	X	X	X		Director & Writer	X
Elliot, Faith	X		X		X		Actress	
Ellis, Mary Jo	X	X	X	X			Actress	X
Ellis, Wayne						X	Actress	
Elwood, Matilda						X		
Endore, Guy	X	X	X	X	X		Writer	X
Enfield, Cyril	X	X	X	X	X		Publicist	

	<u>I</u> <u>8/31/44</u>	<u>II</u> <u>1/8/45</u>	<u>III</u> <u>1/16/45</u>	<u>IV</u> <u>2/26/45</u>	<u>V</u> <u>11/19/45</u>	<u>VI</u> <u>5/25/47</u>	<u>VII</u> <u>Occupation</u>	<u>VIII</u> <u>Verification</u>
Englander, Margaret	X	X	X	X	X	X	Writer	8/6/45
Erwin, LeRoy F. Jr.						X		
Evans, Charles						X		
Exley, Donald						X		
Exley, Ruth						X		
Farach, Elizabeth		X	X	X	X		Writer	X
Farmer, Virginia	X	X	X	X			Actress	X
Farmer, Dick						X		
Feher, Milton	X	X	X	X			Musician	X
Felther, Walter						X	Costumer studio	X
Fielding, Bruce						X		
Finn, Pauline Lauber, was Mrs. Aubrey Finn, Pauline Lauber	X	X	X	X			Secretary	
Friedman, Frances						X		
Fleishman, Steve		X	X	X	X		Writer	X
Fletcher, Elair			X					
Foray, June	X	X	X	X	X		Actress	X
Frank, Anne May	X	X	X		X			
Freund, Burton						X	Unemployed Artist	X
Froelich, Anne, aka Mrs. Philip Taylor	X	X	X	X			Writer	X
Fuller, Lester	X	X	X	X	X		Director	
Garfield, John (C.I. [REDACTED] 1947)							Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/23/45	V 11/19/45	VI 5/25/47	VII Occupation Verification	VIII
Garrett, Betty						X	Screen Actors.	
Gersh, Phillip						X	Guild	X
Gilson, Julie	X	X	X	X	X		Motion Picture	X
Gilbert, Ed						X	Agent	X
Gilbert, Frances						X	Actress	X
Gilbert, Jody	X	X	X	X	X		Designer	X
Glass, Ned	X	X	X	X			Actress	X
Goff, Lloyd						X	Actor	X
Goldberg, Martha	X	X	X	X			Actor	X
Goldblatt, Harriet	X		X	X			Musician	X
Gold, Nathan						X	Musician	
Goodwin, Finley						X	Printer	6-6-48
Gordon, Bernard	X		X		X		Writer	X
Gordon, Don	X		X		X		Analyst	X
Gordon, Julian						X	Technician	X
Gorney, Jay	X	X	X	X	X		Writer, com- poser, producer, lyricist	X
Gorney, Sandra	X	X	X	X	X		Writer	X
Gotthlieb, Enice Shapiro						X	Musician	X
Gough, Lloyd (L.I. Inft. [REDACTED] July, 1947)						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/17/45	VI 2/25/47	VII Occupation	VIII Verification
Graff, Freddy	X	X	X	X			Actor	X
Gralnick, Max						X	Musician	X
Granitz, Edward P.						X		
Grant, David	(Pd. Inft. [REDACTED] Los Angeles, 1945)							
Grant, Norton	X	X	X	X	X		Writer	
Grau, Gilbert	X	X	X	X			Musician	X
Gray, William						X		
Green, Anna, aka. Ann Koch	X	X	X	X	X		Writer	
Green, Eunice						X		
Greenberg, Lester						X		
Greenberg, Rosalie						X		
Grecne, Sidney						X	Musician	X
Greenhalgh, Ernest H.						X	Sound Director MGM	X
Grennard, Elliot		X	X	X	X		Writer	X
Gross, Jennie						X	Film Technician	X
Grunes, Albert (Former Pd. Inft., LA, Felicible)							wardrobe Dept.	X
Guilford, Jack	X		X	X			Actor	X
Harper, Alvin	X	X	X	X	X		Actor	X
Harper, Ben	X	X	X	X	X		Actress	
Harper, Annette	X	X	X	X	X		Actress	
Harris, Louis	X	X	X	X	X		Producer & writer	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Helford, Morris						X		
Hellgren, George						X	Executive of Movie Credit Union	X
Hellgren, Nora						X	Writer	
Herman, Muriel						X	Writer	X
Hertz, David			X				Writer	
Hilberman, Libbie						X		
Holland, Tom		X	X	X			Actor	X
Holmes, Ellen						X		
Holzer, Herbert H.						X		
Hombrow, D. C.						X		
Hood, Edward P.						X	Printer	5-13-46
Horne, Victoria		X	X	X	X		Actress	X
House, Mary						X		
Hovey, Constance		X	X	X	X			
Hovey, George		X	X	X	X		Musician	X
Hovey, Tamara		X	X	X	X		Musician	X
Humbley, Claude	X		X				Screen Cartoonist	
Huggins, Roy						X	Writer	X
Hughes, Merle						X		
Hughes, R.						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Idriss, Samiz	X		X	X		X	Musician	X
Inge, Joe						X	Music editor	X
Ingram, Rex	X	X	X	X		X	Director- Writer-actor	X
Irwin, Leslie						X		
Jackson, John			X	X				
Jones, Don	X		X		X		Writer	X
Jones, Lillith	X		X		X		Writer	X
Jampal, Miriam						X	Singer	X
Jarrico, Paul	X	X	X	X			Writer	X
Jarrico, Sylvie								
Jasper, Helen	X		X					
Jasper, Marjorie						X		
Jones, Keith						X		
Jones, M.						X		
Kadish, Ben	X	X	X	X	X		Writer	
Kahn, Gordon	X	X	X	X	X		Writer	X
Katz, George						X	Musician	X
Katz, Helen		X	X	X				
Kaufman, Oliver						X		
Koren, Chuck						X		
Korwin, Jeanne		X	X	X		X	Address	
Killian, Victor	X	X	X	X	X		Actor	X

	I 8/31/44	II 1/8/45	III 1/18/45	IV 2/26/45	V 11/12/45	VI 5/28/47	VII Occupation	VIII Verification
King, Don	X	X	X	X			Publicist	
Kraft, Hyman	X	X	X	X	X		Writer	X
Krasner, Ben						X		
Lamar, Bill						X	Electrician	X
Lamar, Truman						X		
Landers, Harry						X	Actor	X
Lang, David			X		X		Writer	X
Lardner, Ring W. Jr. X		X	X	X	X		Writer	X
Larkin, Katherine						X		
Laury, Phyllis						X		
Lawson, John Howard X	X	X	X	X	X		Writer	X
Lawrence, Marc	X	X	X	X	X		Actor	X
Lee, Conrad	X						Actor	X
Lee, Sandra						X	File technician	X
Lees, Robert	X	X	X	X	X		Writer	X
Lehman, Eugene L.						X	As. Federation of Musicians	X
Lennart, Isobel	X	X	X	X	X		Writer	X
Lipson, Miriam						X		
Lessner, Herbert	X	X	X	X			Musician	X
Levy, Melvin	X	X	X	X	X		Writer	X
Levis, Harvey						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Lewis, Herbert Clyde		X	X	X	X		Writer	X
Leyda, Jay	X						Director	
Lloyd, Norman		X	X	X	X		Actor	X
Logan, Humphrey						X		
London, Joe						X	Laborer	X
Lusher, Bernard	X						Union leader	
MacClelland, Ken						X		
Maes, Simone			X			X	Analyst	X
Mahler, Lillie	X	X	X	X			Musician	X
Waltz, Albert	X	X	X	X	X		Writer	X
Mann, Hack						X	Technician	
Mann, Winnie						X	Actress	X
Manoff, Arnold	X	X	X	X	X	X	Writer	X
March, Frederic (Confidential Informant [REDACTED] 1947)							Actor	X
Marchionni, Charles						X	Lab Techni- cian	X
Marlow Brian	X	X	X	X	X		Writer-Actor	X
Mason, Esta		X	X	X			Actress	
Mattison, Mathew						X	Analyst	7-29-47
Mayer, Ray		X	X	X			Actor	X
Mazuir, Phyllis						X	Secretary	X
McHugh, Kitty	X	X	X	X			Actress	X
McKenney, Ruth ([REDACTED] 1947)							Writer	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation Verification Story Analyst	VIII X
McNeil, Allan D.						X		
McVeigh, Paul (McVey)	X	X	X	X	X		Actor	X
Meadow, Leon					X		Writer	X
Meltzer, Saul Louis	(A very reliable but most delicate source reported Meltzer was a member of the Communist Party in Los Angeles in 1943)						Writer	X
Mendelssolm, Lafcadio						X		
Menkes, Gertrude						X	Attorney-film	X
Menken, Lawrence						X		
Mesches, Arnold						X		
Miller, John	X	X	X	X	X	X	Actor	X
Miller, Patricia	X	X	X	X	X	X	Actress	X
Miller, Virginia						X		
Willhoftland, Charles	X	X	X	X	X		Writer	X
Mischel, Florence	X	X	X	X	X		Analyst	X
Mischel, Joseph	X	X	X	X	X		Writer	X
Morgan, Joe	(Discontinued paid Informant [REDACTED] 1946)							
Morley, Hank (Henry)						X	Actor and film tech- nician	X
Morley, Karen, aka Karen Victor		X	X	X	X		Actress	X
Moore, Irving		X	X	X	X	X	Writer	X
Moore, Sam			X					

	8/31/44	1/8/45	1/16/45	2/26/45	11/19/45	5/25/47	Occupation	Verification
Myers, Henry	X	X	X	X			Writer	X
Moss, Jack	X	X	X	X	X		Producer-Actor	
Mullen, Virginia						X		
Murphy, Maurice						X	Actor	X
Myers, Al	X	X	X	X				
Myers, Barbara	X		X					
Nelson, Ruth	X	X	X	X			Actress	X
Nicholas, Geraldine	X	X	X	X	X			
O'Conner, Norman						X	Theatrical announcer	X
Offner, Herbert	X	X	X	X			Musician	X
O'Flaherty, E. B.						X		
Oranata, Edward S.						X		
Orme, Rosemary S. (Urme, Rosemary S.)						X		
Ornitz, Sam	X	X	X	X	X		Writer	X
Orszag, Jean, nee Jeanette Grossman						X	Secretary	X
Paige, Clinton						X	Electrician	X
Palaatky, Alexander						X	Actor	4-2-47
Paley, Stanley		X	X	X			Writer	X
Parker, Lillian						X		
Parks, Larry	X	X	X	X	X		Actor	X

	I 5/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Pathé, Paquerette						X		
Pederson, Peter						X		
Peel, Spencer						X	Screen Cartoonist	X
Pelleti, John Virgil						X	Actor	X
Pepper, George				X				
Perlin, Paul	X		X			X	Movie laborer	X
Peters, John						X		
Philips, Peggy		X	X	X			Writer	X
Phillips, Webster C.						X	Free lance Make-up artist 11-19-45	
Pini, Les				X	X		Writer	X
Pinney, Ted						X		
Place, Kermit						X		
Polonsky, Abraham					X		Writer	X
Pomerance, William			X				Former Union Official, SAG	
Powell, Homer						X		
Prager, Stanley	X	X	- X	X	X		Actor	X
Pratt, Carolyn						X		
Preston, Lou						X	Painter	X
Privet, Lucien	X	X	X	X	X		Actor	X

I II III IV V VI VII VIII
 8/31/44 1/8/45 1/16/45 2/26/45 11/19/45 5/25/47 Occupation Verification

Pegsdale, Byron Young						X	Set Director	X
Pegsdale, Lacalla W.						X	Secretary	X
Rapf, Maurice	X	X	X	X	X		Writer	X
Ravetch, Irving		X	X	X			Writer	X
Reed, Valerie						X		
Reid, Arnold					X			
Reis, Meta	(A very reliable but most delicate source reported Story Reis was a member of the Communist Party in Los Angeles on November 16, 1943)						Analysist Executive	X
Revel, Elaine						X		
Revere, Anne	X	X	X	X	X		Actress	X
Reynolds, Jack	X		X			X	Technician	
Richards, Robert L.		X	X	X			Writer	
Richardson, Carolyn		X	X	X				
Richardson, Melonie		X	X	X			Actress	
Richardson, William L.		X	X	X				
Rinaldo, Frederic D. X			X			X	Film Writer	X
Ripps, Harry	X		X			X	Technician	
River, Joerney		X	X	X				
River, W. L.	X				X		Writer	X
Robeson, Paul							Singer and Actor	
Roberts, Stanley						X	Actor's Agent Writer	X
Robinson, Earl	X	X	X	X			Composer- Musician	8/2/47

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation Verification	VIII
Robinson, Edward G.	(C. I. [REDACTED])						Actor	X
Robinson, Jerry		X	X	X	X		Writer	
Robison, David	X		X	X			Script reader	
Robison, Naomi						X	Actress	X
Rofheart, Leonard Jay						X	Electrician	X
Rohl, Anita						X		
Rohl, Dave						X		
Rolfe, Edward	X	X	X	X	X			
Roma, Margaret (Margrit)						X	Actress-writer	X
Romano, Amelia	X	X	X	X	X		Actress	X
Romano, Mary						X	Secretary- Screen Readers Guild	X
Rossen, Robert	X		X		X		Writer	X
Roth, Esther	X	X	X	X	X		Musician	X
Roth, Henry	X	X	X	X	X		Musician	X
Roth, Richard						X		
Rotstein, Herman	X	X	X	X			Writer and director	
Rousseau, Louise						X	Writer	X
Rubane, B.						X		
Rudnick, Stella		X	X	X	X		Actress	
Ruskin, B.						X		
Ruskin, Shimen	X	X	X	X	X	X	Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Ryan, Ralph						X		
Sak, Gus						X		
Salt, Waldo	X	X	X	X			Writer	X
Samuels, Murray	X	X	X	X			Writer	X
Sandell, Bea	X	X		X			Musician	X
Sandell, George		X	X	X			Musician	X
Sanford, John	X	X	X	X	X		Writer	X
Sanford, Marguerite	X	X	X	X			Writer	X
Saul, Oscar	X	X	X	X			Writer	X
Saylin, Marcella						X		
Schaftel, George			X	X			Writer	
Schneider, Paul						X		
Schoenfeld, Bernard					X		Writer	X
Schuelberg, Virginia aka Virginia Viertel	X		X	X			Writer	X
Schuler, Dorothy						X		
Schwartz, Zack						X	Screen Cartoonist	
Scott, Adrian	X	X	X	X	X		Producer	X
Seffinger, Ben						X		
Seigel, Sanford						X	Actor	X
Sello, Leonard	X	X	X				Musician	X
Seller, Kay		X	X	X			Actress	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation Verification Union official	VIII
Selvin, Min	X		X					
Shaw, Ben	X	X	X	X	X		Writer and Assistant Director	
Sherwood, Stanley						X		
Shore, Wilma	X	X	X	X	X		Writer	X
Short, Anita						X	Musician	
Short, Robin	X	X	X	X			Actor	X
Siegel, Sam		X	X	X	X		Musician	X
Simmons, Mike						X	Writer	X
Sklar, George	X	X	X	X			Writer	X
Smith, Art	X	X	X	X			Actor	X
Smith, Corinne						X	Analyst	X
Smith, Ed, was Israql Malensky	X	X	X			X	Film technician	X
Smith, Harold, aka Hal Smith	X	X	X	X	X	X	Writer	X
Smith, James						X		
Smith, Lita						X	Ceramic worker	X
Smith, Milton	X	X	X	X			Writer	
Smith, Ralph						X	Painter	
Sniffin, Jane						X	Secretary Movie AFL	X
Snyder, Mike						X	Literary Dept.	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47 X	VII Occupation	VIII Verification
Solomon, Jack								
Solomon, Louis	X	X	X	X	X		Writer	X
Sondergaard, Gale, aka Mrs. Herbert Biberman	X	X	X	X	X		Actress	X
Sorrell, Herbert K. (Membership in Communist Party-1938; See Summary memorandum Page)							Union Official	X
Spencer, Helen M.	X		X					
Spencer, Ray	X	X	X	X	X		Writer	X
Stapp, John (C.I. [REDACTED])							Hollywood Section Organizer of C.F.	X
Steel, Dorothy					X		Writer	X
Stein, Philip						X		
Stevenson, Philip		X	X	X	X		Writer	X
Stewart, Gordon						X		
Stillman, Sam						X		
Stone, George						X		
Strauss, Theodore					X		Writer	X
Sullivan, Glenda	X		X				Writer	
Taffel, Ness	X	X	X	X	X		Writer	X
Tanner, Harry		X	X	X				
Tarcai, Mary	X	X	X	X	X		Actress	
Tarloff, Frank	X	X	X	X	X		Writer	X
Thery, Jacques						X	Writer	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Thomas, Elizabeth						X	Secretary	X
Thomas, George, Jr.	X	X	X	X		X	Publicist	
Tolins, Natalie						X		
Towbin, Cyril	X	X	X	X	X		Musician	X
Townsend, Leo	X	X	X	X	X		Writer	X
Trabin, Rosabelle						X		
Trabin, Marion			X					
Tree, Dorothy	X	X	X	X	X		Actress	X
Trivers, Paul	X	X	X	X	X		Writer	X
Trumbo, Dalton	X	X	X	X	X		Writer	X
Turner, Joanne						X	Asst. Film Editor	X
Tuttle, Frank	X	X	X	X	X		Director	X
Tuttle, Karen	X	X	X	X			Musician	X
Urban, Paul						X		
Uris, Michael	X	X	X	X	X		Writer	X
Valz (or Volz), Rudolf						X		
Vandermenlen, Harry						X		
Van der Kar, Joseph						X		
Van Eyck, Peter	(A very reliable but most delicate source reported he was a member of the CP in Los Angeles in 1944)							X
Van Sickle, Ruth						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Villard, Paul	X	X	X	X			Musician	X
Vincent, Mark			X				Actor	X
Virgo, Jean	X	X	X	X	X			
Virgo, Peter	X	X	X	X	X		Actor	X
Wakestein, Hy						X		
Walden, Alexander	X	X	X	X	X		Musician	X
Walker, Thelma						X		
Walper, Norman		X	X	X	X			
Ware, Eugene		X	X	X				
Warren, Lucy						X		
Washington, Norma		X	X	X			Writer	
Watts, William	X	X	X	X				
Waxman, Leo						X	Electrician	X
Weber, John				X			Story Editor	X
Weber, John, Mrs.	X	X	X	X				
Webster, Sherman B.						X	20th Century Fox	X
Weil, Richard		X	X	X			Writer	X
Weiner, Herman			X	X		X	Writer	X
Weintraub, Al						X		
Watkins, Rose						X	Musician	X
Wexley, John	X		X		X		Writer	X
White, Isidore						X	Film Techni- cian, AFL	X

	I 8/21/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Whitman, Ernest	X	X	X	X			Actor	X
Whitney, Lynn	X	X	X	X	X		Actress	X
Wilcox, Pamela		X	X	X	X		Actress	
Williams, Bob						X	Writer	X
Williams, Frances						X	Actress	X
Wills, Margaret Bennett aka Margaret Bennett				X			Union-report official	
Wilner, George						X	Writer's Agent	X
Wilner, Tibb Carlin						X	Writer	
Wilson, Alice						X		
Winchell, Prantiss		X	X	X	X			
Winters, Bea	X		X			X	Secretary Analyst	X
Wroblewski, Mary						X		
Yaris, Buddy, now acting as George Tyme	X	X	X	X	X		Actor	X
Yarrick, Maria						X	Dancer	X
Yubave, Corrine						X		
Yurden, Clay			X	X	X			
Zeller, David						X		

F. Analysis of Preceding list

As has been indicated, the preceding list reflects all the individuals in the motion picture industry or the radio industry in Hollywood, California, who are or have been members of the Communist Political Association or the Communist Party, USA, according to a most reliable but very delicate source. The occupational breakdown of the Communists listed who have been identified and their occupations ascertained, is as follows:

Actresses	45
Actors	47
Directors	15
Producers	8
Writers	127
Publicists	5
Musicians	42
Analysts	11
Technicians	12
Cammeramen	3
Film Editors	1
Miscellaneous (Cartoonists laborers, office employees, artists, etc.)	62

It should be noted that there are 159 individuals on this list whose occupations have not as yet been ascertained. A perusal of this list will reflect that many common names, which, in some instances, may be Communist Party names, are set out. Identification of these individuals has been made more difficult as the result of the small amount of identifying data available at the source. In addition, the constant rotation of places of employment by Hollywood personnel has caused additional hardships in effecting identifications.

Many of the writers, directors, producers and actors are employed in more than one capacity; that is, director and writer, writer and producer, etc. Consequently, in the occupational breakdown these individuals have been listed under each of the occupations in which they are engaged.

G. Prominent Motion Pictures with which some of the leading Actresses, Actors, Producers, Directors and Writers identified as Communists have been connected, according to "1947-48 International Motion Picture Almanac"

Actors

Bohnen, Roman:	"Vogues of 1936"
	"Of Mice and Men"
	"So Ends Our Night"
	"Affairs of Jimmy Valentine"
	"Grand Central Murder"
	"The Hard Way"
	"Song of Bernadette"
	"The Hitler Gang"

Bridges, Lloyd:

"The Lone Wolf Takes a Chance"
"The Royal Mounted Patrol"
"Sun of Davy Crockett"
"Sing For Your Supper"
"Shut My Big Mouth"
"Blondie Goes to College"
"I was a Prisoner on Devil's Island"
"Canal Zone"
"Our Wife"
"Two Latins from Manhattan"
"Here Comes Mr. Jordon"
"Three Girls About Town"
"You Belong to Me"
"Hanson of Michigan"
"Cadets on Parade"
"Harvard, Here I Come"
"Hello Annapolis"
"Alias Boston Blackie"
"Tramp, Tramp, Tramp"
"Meet the Stewarts"
"Sweetheart of the Fleet"
"Flight Lieutenant"
"Atlantic Convoy"
"Riders of the Northland"
"The Spirit of Stanford"
"A Man's World"
"The Daring Young Man"
"Sahara"
"The Heat's On"
"She's a Soldier Too"
"Laster Race"
"Saddle Leather Law"
"Strange Confession"
"A Walk in the Sun"
"Miss Susie Slagle's"

Carnovsky, Morris:

"The Life of Emile Zola"
"Tovarich"
"Address Unknown"
"Rhapsody in Blue"
"Edge of Darkness"
"Our Vines Have Tender Grapes"
"Cornered"
"Miss Susie Slagle's"

DaSilva, Howard:

"Abe Lincoln in Illinois"
"The Sea Wolf"
"Nine Lives are Not Enough"
"I'm Still Alive"
"The Big Shot"
"The Omaha Trail"
"Tonight We Raid Calais"
"The Lost Weekend"
"Duffy's Tavern"

Garfield, John:

"Four Daughters"
"They Made Me a Criminal"
"Juarez"
"Dust Be My Destiny"
"Saturday's Children"
"The Sea Wolf"
"Tortilla Flat"
"Air Force"
"Between Two Worlds"
"Destination Tokyo"
"Thank Your Lucky Stars"
"Hollywood Canteen"
"Nobody Lives Forever"
"Humoresque"

Hamner, Alvin:

"Greenwich Village"
"A Walk in the Sun"
"Doll Face"
"The Fabulous Suzanne"

Lawrence, Marc:

"White Woman"
"Little Big Shot"
"Dr. Socrates..."
"Road Gang"
"San Quentin"
"I Am the Law"
"While New York Sleeps"
"Johnny Apollo"
"Brigham Young"
"The Great Profile"
"Shepherd of the Hills"
"Lady Scarface"
"Public Enemies"
"This Gun for Hire"

Lawrence, Marc
(cont'd.)

"Yokel Boy"
"Call of the Canyon"
"Neath Brooklyn Bridge"
"Hit the Ice"
"Calaboose"
"Rainbow Island"
"Dillinger"
"Flame of Barbary Coast"
"Club Havana"
"Don't Fence Me In"
"The Virginian"
"Life with Blondie"

March, Frederic:

"The Dummy"
"Jealousy"
"Paris Bound"
"Sarah and Son"
"The Royal Family of Broadway"
"Dr. Jekyll and Mr. Hyde"
"Sign of the Cross"
"Smiling Through"
"Design for Living"
"Death Takes a Holiday"
"The Affairs of Celestini"
"The Barretts of Wimple Street"
"Les Miserables"
"The Dark Angel"
"Anna Karenina"
"Mary of Scotland"
"Anthony Adverse"
"Trade Winds"
"Susan and God"
"Best Years of Our Lives"
"The Adventures of Mark Twain"
"Tomorrow the World"

Murphy, Maurice:

"Beau Geste"
"The Valiant"
"All Quiet on the Western Front"
"Private Worlds"
"The Crusades"
"Curly Top"
"The Prisoner of Shark Island"
"Gentle Julia"

Murphy, Maurice
(cont'd.)

"Romeo and Juliet"
"The Road Back"
"Tovarich"
"Forged Passport"
"Career"
"Abe Lincoln in Illinois"
"Wolf of New York"
"To Be or Not To Be"
"Smith of Minnesota"

Parks, Larry:

"Mystery Ship"
"Blondie Goes to College"
"Canal Zone"
"Harvard, Here I Come"
"Harmon of Michigan"
"Three Girls About Town"
"You Belong to Me"
"Sing for your Supper"
"Flight Lieutenant"
"Submarine Raider"
"Atlantic Convoy"
"Honolulu Lu"
"Hello Annapolis"
"You Were Never Lovelier"
"The Boogie Man Will Get You"
"A Man's World"
"Power of the Press"
"Calling All Stars"
"The Deerslayer"
"The Racket Man"
"Black Parachute"
"Sergeant Mike"
"She's a Sweetheart"
"Counter-Attack"
"The Jolson Story"

Fraser, Stanley:

"Behind Green Lights"
"Doll Face"
"Gentleman Joe Palooka"
"Do You Love Me?"

Robinson, Edward G.:

"The Bright Shawl"
"The Hole in the Wall"
"The Widow From Chicago"
"Little Caesar"
"The Idol"

Robinson, E.G.
(cont(d.))

"Five Star Final"
"Smart Money"
"The Hatchet Man"
"Two Seconds"
"Silver Dollar"
"Tiger Shark"
"The Little Giant"
"I Loved A Woman"
"Dark Hazard"
"The Man with Two Faces"
"The Whole Town's Talking"
"Barbary Coast"
"Sullets or Ballots"
"Thunder in the City"
"Kid Galahad"
"The Last Gangster"
"A Slight Case of Murder"
"The Amazing Dr. Clitterhouse"
"I Am the Law"
"Confessions of a Nazi Spy"
"Blackmail"
"Dr. Ehrlich's Magic Bullet"
"Brother Orchid"
"A Dispatch from Reuter's"
"The Sea Wolf"
"Manpower"
"Unholy Partners"
"Flesh and Fantasy"
"Destroyer"
"Tampico"
"Double Indemnity"
"Mr. Winkle Goes to War"
"The Woman in the Window"
"Our Vines Have Tender Grapes"
"Scarlet Street"

Van Eyck, Peter:

"The Moon is Down"
"Five Graves to Cairo"
"The Impostor"
"Address Unknown"

Actresses

Collins, Linda, aka
Mrs. Richard Col-
lins, Stage name
Dorothy Comingore:

"Citizen Kane"
"Blondie Steps Out"
"The Hairy Ape"

Gibson, Julie:

"The Feminine Touch"
"Here We Go Again"
"Let's Face It"
"Ringside"
"The Contender"
"Hail the Conquering Hero"
"Freddie Steps Out"

McHugh, Kitty:

"Hot Tip"
"Women Are Trouble"
"On Again--Off Again"
"Blonde Trouble"
"My Old Kentucky Home"
"Broadway Serenade"
"Grapes of Wrath"
"Secret Evidence"
"The Magnificent Dope"

Revere, Anne:

"Double Door"
"The Howards of Virginia"
"Men of Boys Town"
"Remember the Day"
"Star Spangled Rhythm"
"The Song of Bernadette"
"Standing Room Only"
"Old Acquaintance"
"National Velvet"
"Rainbow Island"
"Keys of the Kingdom"
"Sunday Dinner for a Soldier"
"Thin Man Goes Home"
"Don Juan Quilligan"
"Fallen Angel"
"Dragonwyck"
"The Shocking Miss Pilgrim"

Sondergaard, Gale
aka Mrs. Herbert
Biberman:

"Anthony Adverse"
"Maid of Salem"
"Seventh Heaven"
"The Life of Emile Zola"
"Isle of Forgotten Sins"
"The Strange Death of Adolph Hitler"
"The Climax"
"The Invisible Man's Revenge"
"Gypsy Wildcat"
"Christmas Holiday"
"Enter Arsene Lupin"
"Anna and the King of Siam"

Tree, Dorothy:

"Life Begins"
"East Of Fifth Avenue"
"The Woman in Red"
"Four Hours to Kill"
"A Night at the Ritz"
"The Great Garrick"
"Having a Wonderful Time"
"Trade Winds"
"Confessions of a Nazi Spy"
"City in Darkness"
"Abe Lincoln in Illinois"
"Little Orvie"
"Sky Murder"
"Singapore Woman"
"Salute to Courage"
"Hitler, Dead or Alive"
"Edge of Darkness"

Producers

Euchman, Sidney:

"The Talk of the Town"
"A Song to Remember"
"Over 21"

Harris, Louis:	"Lardi Gras" "Caribbean Romance" "Lucky Cowboy"
Moss, Jack:	"The Shepherd of the Hills" "Journey Into Fear" "Mr. Winkle Goes to War" "Snafu"
Scott, Adrian:	"Keeping Company" "Parson of Panamint" "We Go Fast" "Mr. Lucky" "Farewell My Lovely" "My Pal, Golf" "Miss Susie Slagle's" "Cornered"

Directors

Hiberman, Herbert J.:	"One Way Ticket" "Meet Nero Wolfe" "King of Chinatown" "Road to Yesterday" "The Master Race" "Together Again"
Dassin, Jules:	"Reunion in France" "Young Ideas" "A letter for Evie"
Daytryk, Edward:	"Murder, My Sweet" "The Invisible Army" "Back to Bataan" "Cornered"
Fuller, Lester:	"You Can't Ration Love"

Writers

Barzman, Ben:	"True to Life" "Meet the People" "You're a Lucky Fellow, Mr. Smith" "Never Say Goodbye"
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Bessie, Alvah:

"Dwell in the Wilderness"
"Men in Battle"
"Bread and a Stone"
"Northern Pursuit"
"Hotel Berlin"
"The Very Thought of You"
"Objective"
"Burna"

Blankfort, Henry:

"Meet the People"
"Youth on Parole"
"Double Exposure"
"I Killed That Man"
"I Escaped from the Gestapo"
"Tales of Manhattan"
"She's for Me"
"Harrigan's Kid"
"Reckless Age"
"Singing Sheriff"
"Night Club Girl"
"I'll Tell the World"
"Swing Out, Sister"
"Easy to Look At"
"Crimson Canary"

Buchanan, Harold:

"Our Daily Bread"
"Don't Gamble With Love"
"Blackmailer"
"Shakedown"
"Trapped by Television"
"The Case of the Missing Man"
"Come Closer, Folks"
"Shall We Dance"
"The Devil is Driving"
"It Can't Last Forever"
"Counsel for Crime"
"Forgotten Woman"
"On Their Own"
"Double Alibi"
"Manhattan Heartbeat"
"Jennie"
"Dixie Dugan"
"Paris After Dark"
"Take It or Leave It"
"Doll Face"

Butler, Hugo

"Big City"
"Society Lawyer"
"Wyoming"
"Edison the Boy"
"Omaha Trail"
"Edison the Man"
"Christmas Carol"
"Huckleberry Finn"
"Lassie Come Home"
"The Southerner"
"Miss Susie Slagle's"

Cole, Lester:

"Love Technique"
"If I Had a Million"
"Sleepers East"
"The Affairs of Cappy Hicks"
"The Crime of Dr. Hallett"
"The Invisible Man Returns"
"The House of Seven Gables"
"Pacific Blackout"
"Footsteps in the Dark"
"Night Plane for Chumking"
"None Shall Escape"
"Hostages"
"Objective Burma"
"Men in Her Diary"
"Blood on the Sun"

Collins, Richard
Joy:

"Private Miss Jones"
"Thousands Cheer"
"Song of Russia"

Endore, Guy:

"Lady from Louisiana"
"Song of Russia"
"Story of G. I. Joe"

Gorney, Jay:

"The Core the Ferrier"
"The Heat's On"
"Meet the People"
"Hey Rookie"
"The Gay Senorita"

Kahn, Gordon:

"Gentleman's Fate"
"The People's Enemy"
"S.C.S. Tidal Wave"
"Wolf of New York"
"A Yank on the Burma Road"
"Northwest Rangers"
"The Cowboy and the Senorita"
"Song of Nevada"
"Two O'Clock Courage"
"Her Kind of Man"

Lardner, Ring L.
Jr.:

"Meet Dr. Christian"
"The Courageous Dr. Christian"
"Arkansas Judge"
"Woman of the Year"
"The Cross of Lorraine"
"Tomorrow the World"

Lewson, John
Howard:

"Dynamite"
"The Sea Bat"
"Party Wire"
"Blockade"
"Algiers"
"They Shall Have Music"
"Four Sons"
"Earthbound"
"Sahara"
"Counter-Attack"

Maltz, Albert:

"Moscow Strikes Back"
"This Gun for Hire"
"The Man in Half Moon Street"
"Destination Tokyo"
"Pride of the Marines"

Marlow, Brian:

"Bad Girl"
"Hello Sister"
"The Road to Reno"
"Unmarried"
"Beware Spooks"
"Manhattan Heartbeat"

Rapf, Maurice H.:

"Divorce in the Family"
"We Went to College"
"They Gave Him a Gun"

Rapf, Maurice H.
(cont'd)

"Bad Men of Brimstone"
"Sharpshooters"
"Winter Carnival"
"North of Shanghai"
"Dancing on a Dime"
"Jennie"
"Call of the Canyon"

Rossen, Robert:

"Roaring Twenties"
"Out of the Fog"
"A Child is Born"
"Dust Be My Destiny"
"Sea Wolf"
"Blues in the Night"
"Edge of Darkness "
"A Walk in the Sun"

Saul, Oscar:

"Once Upon a Time"
"Strange Affair"

Sklar, George:

"Afraid to Talk"
"First Comes Courage"
"City Without Men"

Trumbo, Dalton:

"Road Gang"
"The Remarkable Andrew"
"A Guy Named Joe"
"Thirty Seconds Over Tokyo"
"Tender Comrade"
"Jealousy"
"Our Vines Have Tender Grapes"

COMMUNIST PARTY ACTIVITIES IN HOLLYWOOD
October 2, 1947 to February 5, 1948

A I. Additional Information
Concerning the History and
Development of the Communist
Party in Hollywood.

At the request of the Bureau, the Los Angeles Office interviewed [REDACTED] a former functionary of the Communist Party in Los Angeles who has since disavowed himself from the Party. [REDACTED] was born in [REDACTED] He presently resides at [REDACTED] California. He has engaged himself as a writer contributing to several trade magazines. [REDACTED] is married for the second time and has two minor children. He served in the U. S. Armed Forces during World War II and received an Honorable Discharge.

[REDACTED]
California, became a member of the Communist Party in 1933, using the Party name [REDACTED] He explained his moving to the Communist Party as being attributed to the sincere belief in the United Front movement of that period. [REDACTED]

[REDACTED] stated that in 1941 he ceased his activities as an active member of the Party, gradually disassociating himself from all Communist Party activities.

Concerning the Motion Picture Industry, [redacted] pointed out that [redacted] Motion Picture Artists Committee, he was the one who spoke convincingly for the organization he represented, assisting in the collection of funds and the propagation or cause of the organization he represented. He stated that the Motion Picture Artists Committee was the forerunner of such later Communist front groups as the Motion Picture Democratic Committee and the Hollywood Anti-Nazi League, which was associated with the Hollywood League Against War and Fascism.

[redacted] he never held any functionary post in Hollywood. He stated that there were 11 sections of the Party in Los Angeles County at that time, one of them being the Hollywood Section. He also stated that there were no specialized groups such as professions, cultural, etc. He recalled that by 1935-1936, the Hollywood Section numbered only about 160 individuals, headed by Emil Freed. He said that the so-called Hollywood Section, however, had no connection whatever with the studio group which was in the embryonic stage.

[redacted] stated that the Hollywood Section actually referred to those comrades living in the geographical area known as Hollywood and that when the film industry subsequently became important, the Party's efforts in that direction increased. He stated that the Party would refer to the film industry people as the "studio group" and from the beginning this group was handled in a strictly secret fashion in so far as the rank and file membership was concerned.

He pointed out that he had no first hand information on the formation of the so-called studio or cultural group in Hollywood. He said that from the beginning, as far as he knows, the studio groups dealt directly with the Party's Central Committee in New York and that he strongly believes that such has been the case from that time to the present.

According to [redacted] except for the routine liaison work between these groups and the County Headquarters in Los Angeles, there was no connection. He believes that such membership records and dues records as may have been kept on the studio groups were always handled by a particular Party representative unknown to him.

He referred to a group known as the "Z-100" formed in 1935 by the Party which included those people who for some reason insisted that their Party affiliation be kept secret. He said that this group included such people as Jeff Kibre, Hollywood Labor Organizer (previously identified in this running memorandum) and motion picture actor Lionel Stander

and his wife. Stander has also been previously referred to in this running memorandum. [redacted] stated that it was his understanding that the Communist Party activity in the studio industry, as it developed, was handled directly with New York in the manner with which he was never acquainted. He stated that he understood V. J. Jerome was sent out to Hollywood, directly from the Central Committee in New York, to lay the Party's groundwork in the film industry.

Concerning John Howard Lawson, he stated he has never seen Lawson's Party card or any documentary proof that he was a member of the Party. However [redacted] stated it was generally an accepted fact, on the part of all Party people, that John Howard Lawson was the Party's top man in the Hollywood Film Industry. He said that the only evidence he has to substantiate this assumption was an occasion in August of 1937 when he had reason to contact Lawson directly.

[redacted] recalled that in August of 1937, Paul Cline, at that time Acting County Organizer [redacted]

[redacted] effort to raise funds which were to be used to buy ambulances for Loyalist Spain. Cline sent [redacted] to see Sonia Dahl for clearance before he could actually go on this assignment. Sonia Dahl was the wife of Edward Biberman and sister-in-law of Herbert Biberman. [redacted] recalled that he did contact Sonia Dahl which resulted in her advising him that his assignment to the position was satisfactory with her, but that he would have to be okayed by John Howard Lawson.

[redacted] thereafter contacted Lawson at his home, the address of which he was unable to recall other than the fact that it was located in the Hollywood hills. [redacted] stated that Communist matters were not discussed when he met Lawson and that the only question which was concerned was whether or not it was satisfactory with Lawson for [redacted] to serve [redacted]. He stated that apparently Lawson okayed his assignment inasmuch as he did make the trip.

On November 22, 1947, [redacted] a confidential paid informant of the Los Angeles Office, who [redacted] made available to the Los Angeles Office two mimeographed documents obtained from the Communist Party Headquarters. Although these documents are undated, confidential informant [redacted] South Side Section of [redacted]

the Communist Party in Los Angeles, stated that to the best of her recollection they were issued in the late summer or early fall of 1947. One of these documents was a resolution unanimously passed by the executive members and invited writers of the Hollywood Cultural Sub-Section and deals with the part which film and radio writings play in the Marxist movement.

This resolution was considered following the article written by Albert Maltz which was considered as anti-Marxist by the Cultural group. The background and further explanatory explanation concerning the Maltz article, referred to above, is set out in that section of this memorandum which reviews the testimony given at the October Hearings of the Un-American Activities Committee of the House of Representatives.

The resolution in part, is quoted as follows:

"(2) Improvement in the content of the film and radio can be attained not through cajoling and maneuvering but only through struggle - struggle on the job on the part of the writers and artists directly involved, and through their organizations which should link their efforts with those of labor and the people generally on these issues; as well as on the ideological front through the various journals to which the writers and artists should be contributing.

"This struggle for progressive content is of profound importance to the program of the whole cultural movement, but must not be distorted or hampered by illusions which gloss over the basically monopolist and reactionary character of the industry. This struggle must furthermore be conducted with a consciousness of the danger of social-democratic and other pseudo-progressive ideology and content which must be exposed as an aid to the reactionary forces in the industry.

"(3) We recognize our responsibility as Communist writers and artists to strengthen the left cultural movement through our creative output as well as through organizational activity. We welcome the plans to found a Marxist literary quarterly as a necessary part of the program to reestablish our influence and leadership in this field. To this magazine, as well as to our press in general, we pledge our active support

"and cooperation. As Communist cultural workers we shall play our part in the building of an independent cultural movement in film, radio, theater, and other media based on labor and the progressive movement.

"(4) In our discussion last fall, the struggle against revisionism was distorted and blunted by an exaggerated and non-political struggle against bureaucracy. The incorrect system of relationship between the county and the section in past years, which placed the entire burden of contact upon one or two individuals, contributed to this distortion. The collective guidance of the elected section leadership as well as the assumption of political responsibility in the cultural field by the County Board and County Cultural Commission should succeed in establishing proper contact and rectifying this situation.

"The problem of the artist having adequate time for his own creative work as well as for mass activities and contact with mass struggles can be solved through the proper application of the science of organization - through a proper rationalization of the work and division of tasks, doing away with the present system where: (1) some burden themselves tremendously while others carry hardly a minimum of activity, and (2) many of our talent forces scatter their effectiveness by operating individualistically in their organizational activity, without working in accord with a collective plan.

"(5) This discussion has disclosed the necessity on the part of all for a deeper understanding of Marxism. It has brought forward the all-embracing character of Marxism as a science which illumines every field of thought and activity. For the further clarification and deepening of our thinking, and as a safe-guard against the corrupting influences of bourgeois ideology, we propose the establishment of a system of classes and study circles in Marxism-Leninism.

"(6) The present drive of American imperialism toward a third World War - a war against the Soviet Union - is by its very nature an attack on the democratic peoples everywhere, including the people of our own country. This war drive against the Soviet Union urgently demands that all of us respond speedily and with all our powers to help mobilize the people against such a monstrous and criminal betrayal of humanity."

The other document referred to above, obtained by informant [REDACTED] is a memorandum from the "National Cultural Commission." This memorandum was apparently prepared by the Party's National Committee in New York and points out that great possibilities now exist for the rapid development of a labor and peoples cultural movement throughout the United States. To help realize these possibilities, three major things must be done:

"1. We must help establish a correct ideological and political orientation in our cultural work.

"2. We must help strengthen existing cultural mass organizations and help build new ones in those fields where they do not exist.

"3. We must establish appropriate Party organization for cultural work in every area where the possibility of building a mass cultural movement exists."

The memorandum thereafter outlines the methods by which the National Cultural Commission expects to accomplish this program. Pertinent excerpts from this memorandum are quoted as follows:

"The Role of the National Cultural Commission

"I. The Commission will develop an educational program designed to help achieve clarity on fundamental ideological and political questions in the cultural fields. Recent discussions have made it clear that there is great need for a continuing struggle for ideological and political clarity on such questions as: The role of art and culture; Communist esthetics; the role of the Marxist writer and artist; the struggle against reactionary ideas and trends in the fields of culture (idealism, mysticism, obscurantism, racism, decadence, etc); form and content; etc.

The following methods will be used to carry out the educational program:

1. The establishment of Cultural Commissions in the Districts.

"2. The utilization of the Party educational apparatus for discussion of specific questions.

3. The stimulation of discussions in such organs as Mainstream, New Masses, Political Affairs, Daily Worker, Chicago Star, Peoples World, Jewish Life, etc.

4. The organization of a systematic political training and education of cultural cadres, especially Negro cadres. Special attention will be given to training new writers and artists of labor and the Negro people.

"II. The Commission will actively concern itself with the problems of mass activity in the cultural fields:

1. By helping to strengthen existing labor and peoples cultural organizations such as Contemporary Writers, Peoples Songs, Stage for Action, Graphic Arts Workshop, etc, and by giving support to efforts which are made to establish new ones. Mass cultural activity needs to be developed far beyond the few metropolitan centers in which it is now conducted. In many cities, labor schools, national group bodies, etc. may provide the impetus for organizing mass cultural activities.

2. By helping to develop and by participating in struggles around important national issues:

- a. Fight against thought control.
- b. Fight for Federal Arts & Science Bills.
- c. Organize audience groups to fight for democratic films, radio, books, etc.

The foregoing take on the following concrete forms, for example:-

Fight for rescinding of the 'loyalty oath' executive order of Pres. Truman.

Defense of Hollywood progressive writers, actors, directors. (Washington Un-American Committee hearings scheduled for mid-September).

General fight vs. Thomas-Rankin Committee attack on all fields of culture.

"Campaign directed toward compelling the New York Board of Education to restore 'Citizen Tom Paine' to circulation in New York High School libraries; defense of Don West; the fight vs. Hearst's attacks on progressive literature.

The fight against the forthcoming red-baiting, anti-Soviet films now in production or planned for early production by Hollywood. Fight against chauvinist films (Song of South, etc.).

The fight against the Callahan Act in Michigan.

The fight against the California Tenney Committees 'Education Bills'.

The fight against the militarization of science.

Fight against suppression of Robeson.

Fight for admission of Mexican artist Guerrero and against State Department ban on travelling American Art Exhibit.

Fight to help restore progressive and liberal commentators on the radio.

Fight vs. White Bill in Radio.

Fight vs. Lea Act (anti-Petrillo Bill).

Federal Arts Bill.

Fight for Municipal and State support of art centers.

Help mobilize support for NNC Cultural Divisions in every community. Campaigns directed to radio stations, symphonies, libraries, professional schools, etc. for employment of negro artists, auditions for negro musicians, etc.

Support to the economic struggle of artists led by their cultural unions.

Rally unions for united labor action between A.F. of L. and C.I.O. to struggle for peoples cultural needs.

3. By encouraging the development of a labor cultural movement along two lines:

- a. Labor sponsorship and financial support of professional production organizations in publishing, radio, theatre, film and art - on local, regional and national levels.
- b. Mass membership participation in cultural activities through the establishment of choruses, dramatic groups, camera clubs, dance groups, art classes, and exhibits, writers workshops, etc.

4. By encouraging and development of independent mass cultural media:

- a. Labor and progressive book publishing and distribution.
- b. Film production and distribution.
- c. A Theatre Arts Center in New York City.
- d. Graphic arts production and distribution.
- e. Through the building of a mass circulation for both New Masses and Mainstream as well as all other publications that fight for democratic content in the commercial media, as well as to promote independent cultural activity.

5. By the development of Party cultural activities through the use of cultural forms in Party education and propaganda.

- a. Film strips
- b. 16 mm films
- c. Theatre - skits and songs
- d. Posters and displays
- e. Chalk talks
- f. Choruses
- g. Radio

Some districts are already developing a Party cultural program and have assigned full or part-time personnel to the work. These districts have begun to use the professional forces available in their cultural sections and branches (artists, writers, radio people, etc.) for the preparation of printed and spoken material.

*6. Improving the connection between the National Cultural Commission and the District and City Cultural Commissions by:

- a. Establishing regular communications.
- b. Calling regional cultural conferences.
- c. Helping to set up Cultural Commissions in districts and cities and by regular discussion of their work.
- d. Helping to establish regular relations between District Cultural Commission and District Boards and their various Departments.

The Role of Cultural Sections and Branches

An examination of the following categories of members will reveal a base for the establishment of cultural branches or sections in almost every District:

Musicians, actors, radio writers, authors, teachers, engineers, architects, scientists, journalists, including cultural workers who are semi-professional, amateur or students of the arts.

First Steps in Formation of Branches or Sections

1. Calling together existing forces to discuss a program of work.
2. Determination of concentration fields of work.
3. Assignment of personnel

Where there are sufficient forces to build a number of clubs it is advisable for each club to concentrate on the organization in one specific field, e.g. writing.

Where there is one heterogeneous club of cultural workers, experience has shown that better work will be done if groups are established within it responsible for craft concentrations.

Integration of Cultural Sections and Branches in the work of County, City and District Organizations.

1. Regular liaison between Branch and Section, labor, education and organization committees and corresponding higher bodies of higher organizations. "

B I. Current Communist Party
Developments and Activities
in Hollywood.

As an indication of the current relationship which exists between cultural leaders in the Motion Picture Industry and the national leadership of the Communist Party, the following is being set forth:

[REDACTED] John Howard Lawson it was ascertained on October 6, 1947, that he desired to go to New York to talk to the "people there" prior to going to Washington, D. C. He indicated that he could see considerable value in going to New York and "setting up some of this stuff." Larson was undoubtedly referring to formulating the plans which his group was contemplating putting into effect in connection with their appearance before the House Committee on Un-American Activities.

The Los Angeles Office by letter dated November 8, 1947, advised that during the Hearings held by the House Committee on Un-American Activities, the Communist Party in Hollywood attempted to convince the people that the Thomas Committee (House Committee on Un-American Activities) was a "Catholic inspired committee" and stated that Thomas was a Catholic and that he and other members of his Committee were carrying out instructions of the church in an effort to expose the people whom the church had singled out for prosecution.

Following the Hearings of the Committee, the Communist Party believed that there would be a qualitative gain from the Hearings. According to confidential informant [REDACTED] the Party believed for the first time the Un-American Activities Committee of the House of Representatives was on the defensive rather than on the offensive. She stated that Dorothy Healey, the Organization Secretary of the Communist Party in Los Angeles County, did not believe the Hearings were over, but that the House Committee was "just licking its wounds."

[REDACTED] related that the Party claimed a moral victory for the progressive movement, stating that the House Committee had been forced to retreat and that if the Committee continued they would have to take a different approach. According to [REDACTED] confidential informant, the Party believed that they had sufficiently

ridiculed the Committee's approach and have brought out the point that agencies of the Government, such as the FBI, should handle any kind of investigation and that Congress's business is not investigating any part of American life.

[redacted] previously identified, and [redacted] Los Angeles Labor Chairman for the Communist Party, have indicated the Party's position regarding the defense of the 10 Hollywood writers and directors who were cited by the House Committee for contempt of Congress as follows:

It was decided not only to challenge the power of the Committee, but also to turn the whole thing around so that it became an offensive rather than a defensive. The Reichstag trials were to be tied in. Considerable play was to be made regarding the Constitution and questions raised as to the invasion of individual rights.

The tactics to be used called for an aggressive organization to carry on the campaign on a broad scale and tie in everything on the above basis. The theory of policy of these Communists was that every court room can be turned into a forum and a place for the education of everyone who can hear the defense of the Party.

[redacted] Rildo Salt, one of the Sub-Section Organizers of the Communist Party in Hollywood, it was ascertained that the Communist Party functionaries in the Motion Picture Industry were disappointed in a sense at the abrupt ending of the Hearings for the reason that it deprived them of an active cause around which to rally an attack upon the House Committee on Un-American Activities. Some of the functionaries felt it would be more difficult to maintain enthusiasm for the campaign to eliminate the Committee now that the Hearings had ended.

On December 19, 1947, confidential informant [redacted] of the Los Angeles Office, advised that the recent Hearings on Communism in Hollywood had brought into opposition the entire strength of the Communist Party, nationally and even internationally. He said that every group or organization attached to the Communist Party, as a front or a mask for its activities, has been enlisted to discredit the investigation and to have this Committee of Congress of the United States abolished. [redacted] related that the general theme on which the campaign is carried out is that any investigation on Communism or Communists is an invasion of civil rights guaranteed by the Constitution and further that such

investigation is a sign of the rise of Fascism in the United States. Every press item in the official press of the Communist Party and the literature of the Communist front organizations all repeat the same slogan and chant the same line of propaganda, according to [REDACTED]

He stated that the following organizations and groups have fallen into line with the program of the Party: The Los Angeles County Democratic Committee; CIO Industrial Union Council; Hollywood Screen Writers Guild; Mobilization for Democracy; Southland Jewish Organization; Artists and Science Council of the Hollywood Progressive Citizens of America; and the regular daily newspaper where the American Newspaper Guild has a strong influence.

He said at the same time the Communist Party uses this campaign to make the 10 Hollywood figures cited by the Committee appear as martyrs and thus take advantage of the opportunity as a sounding board to get their distorted program before the American people.

To further show the close relationship between the "unfriendly" witnesses subpoenaed before the Committee and the Communist Party, it is significant to point out that included among the legal representatives of the "unfriendly" witnesses were Charles J. Katz and Benjamin Margolis, both of whom have been identified as Communists through highly confidential sources. In addition, Robert W. Kenny, Bartley Crum and Martin Popper, all of whom have been associated with the Communist movement to varying degrees through Communist front organizations and/or associated with known Communists.

Reliable paid confidential informant [REDACTED] of the Washington Field Office, advised on February 23, 1947, that Charlotte Young, the Acting Membership Director of the Communist Party for the District of Columbia, was employed at Room 100C at the Shoreham Hotel doing stenographic and clerical work for the attorneys representing the Hollywood "unfriendly" 19.

The same informant advised on October 30, 1947, that Charlotte Young received a subpoena from the House Un-American Activities Committee on October 27 or 28, 1947, to appear before the Committee on October 29. According to this source, the subpoena caused considerable consternation in the local Communist Party office to such an extent that William Taylor, Chairman of the local Party, ordered all Party members to stay away from the Committee Hearings. In addition, Charlotte Young was instructed to stay away from all Party meetings and under no circumstances was she to go to Communist Party Headquarters in Washington. All papers,

records, etc. which would have implicated Young in Party affairs were taken from her person as well as from the home of her parents where she resides. According to this informant, Taylor was more upset and concerned over the discovery that Young had been a paid employee of the 19 hostile defendants at their office at the Shoreham Hotel than he had been about anything else for some time. The informant related that the main objective of the Party at that time was to disarrange any knowledge of Communist Party affiliations on the part of Charlotte Young. In this connection, it should be pointed out that the Hearings were terminated before Young was called as a witness.

COMMUNIST PARTY ACTIVITIES IN HOLLYWOOD
(February 6, 1948 to September 15, 1948)

I B. Current Communist Party Developments and Activities in Hollywood

Confidential Informant [REDACTED] in January and February, 1948 reported that the general situation in the motion picture industry, resulting from years of infiltration by Communists, was at that time in a most critical state. He attributed this situation to the investigation of Communism in Hollywood by the House Committee on Un-American Activities in October, 1947, and notoriety which that investigation had given to Communist influence on motion pictures.

This informant attributed this condition partially to a boycott of theaters, particularly in the Middle West and smaller communities, because of the Communist taint of pictures and the employment of known Communists and sympathizers in the making of pictures.

Another reason, according to this informant, why the motion picture industry was in a critical state was due to the fact that producers could not decide on what type of pictures to make, fearing that some pictures might add to the reputation of Hollywood as a center of Communist activities.

Informant [REDACTED] also stated that Communist infiltration of the motion picture industry had begun in 1935 and was not unknown to the heads of the industry and, in fact, some of the top studio officials had actually given aid to the Communist penetration. This informant stated that in order for the producers to protect the industry and their own financial condition, they had found themselves lined up with the Communist Party in a united front to oppose any investigation of Communist infiltration into the motion picture industry, and that the producers now find themselves working hand in hand with Communists, Communist fronts, and all elements sympathetic to that cause.

According to this informant, following the Washington hearings in October, 1947 the producers had issued a statement that they would not employ known Communists in the motion picture industry and would voluntarily clean house of all such elements. As a result, certain writers and directors were discharged, but the movement proceeded no further. [REDACTED] reported that all the efforts of the producers were, at the time of his report, directed toward covering up the Communist situation in Hollywood and using all possible pressures to discredit and, if possible, abolish the House Committee on Un-American Activities.

In April, 1948, informant [redacted] stated that there was considerable unemployment in the motion picture industry and very little action in the field of production of motion pictures. The informant attributed this situation to the curtailment of foreign markets in those countries which were satellites of Russia, and secondly, to public opinion within the United States which considered Hollywood studios as a hotbed of Communist activities. The informant was of the opinion that the top executive structure of the industry was making no effort to curb the activities of those individuals who had brought about the situation within the industry, and that efforts were still being made to hush up any investigation or exposure of the industry in activities not to the best interests of the United States. The informant went so far as to state that it was fairly apparent that those who controlled employment within the industry were frowning on any person or persons who openly opposed the Communists or the Communist Party.

In substantiation of this statement, [redacted] reported that at a meeting on March 31, 1948 of the Motion Picture Alliance for the Preservation of American Ideals, it had been stated that anyone fighting Hollywood Communists would have to make great sacrifices in his personal affairs.

Informant [redacted] further reported in February, 1948 that the Jewish question was becoming very apparent in Hollywood. He also stated that Jewish publications themselves were raising the issue that the House Committee and all other government agencies or state investigative agencies concerned with the investigation of Communism were actually attempting to attack the Jews rather than the Communists.

The informant stated that the majority of producers in Hollywood are Jews and that about seventeen of the nineteen "Unfriendly witnesses" subpoenaed before the House Committee in October, 1947 were also Jews, that the racial issue is becoming more and more apparent, and that the producers and those in high positions are becoming so sensitive on the subject that they are actually becoming morbid about it. This attitude, according to the informant, plays right into the hands of the Communists who exploit the work of the Investigative Committee as a sign of rising Fascism in America. Informant [redacted] attributed to this racial issue the fact that the producers and the entire motion picture industry were doing all they could to protect the Communists within the industry and to oppose any sincere cleaning up process such as had been promised to the House Committee on Un-American Activities.

In regard to actual Communist Party activity in Hollywood, during the latter part of January, 1948 the Communist Party officially took notice of the

Hollywood situation and put out a pamphlet bearing the headline, "Motion Picture Workers, Keep Your Eye on the Ball—the Right Ball—You are Behind It". This pamphlet was sent by mail to thousands of motion picture employees and others connected with the industry. It was signed by the "Morgan Hull Section" of the Communist Party, and denounced Red-baiting and blacklisting, and urged the repeal of the Taft-Hartley Act and the defeat of congressmen who had voted in favor of that Act.

This pamphlet presented the Communist Party program as in favor of guaranteed wages, pensions, better seniority and grievance clauses, etc., and admitted that there were Communists in Hollywood, that there was no secret about that fact, and that the "Real trouble is that there aren't enough Communists in Hollywood." This marks one of the few times that the Communist Party officially has directed a message to employees in any particular industry.

With reference to the Morgan Hull Section of the Communist Party, Los Angeles Confidential Informant [redacted] reported that this section had been created at a meeting of Communist Party functionaries in November, 1947, and was designed to bring all Party members who were AFL unionists into one section for the purpose of better coordinating the Party's work of infiltrating various AFL unions. The informant estimated the membership at approximately 800, all of whom were AFL members. The informant stated that this total membership did not mean that all members of the section were connected with the motion picture industry, but represented all AFL Communists in the Los Angeles area. The informant felt that it was significant that the above-mentioned pamphlet was directed toward the employees in the motion picture industry where the AFL has complete union control.

More recent information concerning the activities of the Communist Party itself in relation to Hollywood was furnished by Los Angeles Informant [redacted] (member of the Communist Party). This informant reported that the Hollywood Section of the Communist Party had been revised and consisted only of so-called "cultural" and professional Communist Party members, and included not only writers, actors, directors and other people within the motion picture industry, but also doctors, lawyers, scientists and other similar professional groups. In the past, the Hollywood Section had been comprised of a geographical area rather than a concentration, while under the present organizational setup the term "Hollywood Section" is practically synonymous with "Cultural Section" because of the character of the membership concentration. In July, 1948, this informant furnished figures concerning the standings of the various Communist Party sections during the then active membership drive, and the Hollywood Section was listed as having a quota of 25 recruits, but as of June 1 not a single new member had been recruited into the Hollywood Section.

The opinion of this informant was that this lack of new recruits might be due in part to the hesitancy of new prospects to "sign up", or a disinclination of the Hollywood members to risk exposing themselves by recruiting efforts.

The Communist Party, during the first part of 1948, inaugurated a definite program of security, and this "Security Conscientiousness" was being taken more seriously in Hollywood than elsewhere.

As an example of this interest in security, Los Angeles Informant [redacted] (a member of the Communist Party) reported on a meeting of the Hollywood Section, attended by John Stapp, organizer of that section. At this meeting, Stapp laid considerable stress on Party security, stating that no names of Party members are recorded and that membership cards and serial numbers had been discontinued. He also stated that Party members had been instructed to keep a constant vigil against spies in the Party and against chance revelations of Party affiliation. Stapp told those present that all Party records, excepting those maintained by Communist Party headquarters, had been destroyed and that all Communist Party cards, as well as duplicates of those previously issued, had likewise been destroyed. Stapp indicated that each branch of the Party had selected one person at random, whose job it was to memorize the names and addresses of the members of that particular branch, and that any telephone numbers and similar data necessary to be maintained would be kept in a regular telephone or social notebook in alphabetical order, intermingled with the names of friends and business associates so that there could be no positive identification of Communist Party members as such.

Informant [redacted] stated that it was his understanding from Stapp's remarks concerning Party records for the Hollywood Section that such records were maintained at the national Communist Party headquarters for the Party.

It should be noted that highly confidential sources available to the Los Angeles Office have established that no membership records of any kind are maintained at the Communist Party headquarters for Los Angeles County.

1 C. Additional Early Communist Party History and Organization in Hollywood

New York Informant [redacted] reported that in the latter part of 1935 the Political Committee of the Communist Party commissioned V. J. Jerome to visit Hollywood for the purpose of reorganizing the Communist

Party's Hollywood Branch. The reasons for this organization were twofold: (1) Because Lionel Stander, an actor, was considered to be "Too leftist", and as a result too difficult to get along with; and, (2) To set up a separate branch for the prominent professional people who were refraining from Communist Party activities because they felt that they were exposing themselves unnecessarily to adverse publicity by openly associating with non-professionals who were prone to boast of their Communist Party connections, and, in fact, their acquaintanceship with prominent Hollywood people.

According to Jerome, the new Hollywood branch of the Communist Party, after his reorganization of it, was held responsible to the national office of the Communist Party which also took charge of all Communist Party money coming from Hollywood.

Informant [REDACTED] reported that during this period, the Cultural Committee of the Communist Party was in direct contact with Hollywood through its chairman, Lionel Berman, who was frequently consulted as to the advisability of the Communist Party's pushing or promoting certain scripts or productions.

[REDACTED] indicated that actors Edward G. Robinson and Frederic March were among the individuals who came under Berman's influence. Informant also reported that the Communist Party worked particularly hard to promote the pictures "Mission to Moscow" and "North Star" and in connection with the first named picture, issued a directive containing instructions for its promotion.

Also according to informant [REDACTED] the first real impetus to the infiltration of the motion picture industry was the sending by the Communist Party of John Howard Lawson to Hollywood in about 1941 for the purpose of promoting the Party's influence in the motion picture industry. Following Lawson's arrival in Hollywood, the national office of the Party would send almost any Communist who could write to Lawson, who would take care of such writers and thereby help the Party. Among the individuals who the informant stated had been sent to Hollywood under Lawson's influence were: Alvah Bessie; Michael Blankfort; Albert Maltz; and Dalton Trumbo.

The informant also reported that Blankfort, in addition to his own personal reasons for wanting to go to Hollywood, was to be involved in some program with Emmett Lavery to work on winning Catholics in the Hollywood area over to the Communist cause.

The informant also advised that Dorothy Parker and Donald Ogden Stewart assisted Lawson in his work for the Party, and that it was through

Lawson's efforts that Hans Eisler had been brought to Hollywood. The informant further reported that the Screen Writers Guild had definitely been under the control of the Communist Party, which had played a prominent part in its organization and development, and that the Cultural Committee of the Party had agreed that control of the Hollywood writers would provide a wedge for the control of all Hollywood. Emmett Lavery was made president of this guild because the Party felt that Lavery, known as a Catholic, could be more effective whereas a man better known for his Communist connections might be at a disadvantage.

In connection with the guild, [REDACTED] stated that in 1945 it was as completely under Communist Party control as was the International Workers Order.

Informant [REDACTED] stated that he was convinced that the following Hollywood personalities are or have been members of the Communist Party: Alvah Bessie; Michael Blankfort; Millen Brand; Richard Bransten; Lillian Hellman; John Howard Lawson; Albert Maltz; Ruth McKinney; Dorothy Parker; Donald Ogden Stewart; and Dalton Trumbo - all writers; John Garfield; Frederic March; Paul Robeson; and Edward G. Robinson - all actors; and Alfred Kreymbourg. This informant also advised that the following individuals prominent in the infiltration program were close to the Communist Party, although he would not state that they are actual Communist Party members: Bartley Crum; Philip Connolly; Norman Corwin; Gene Kelly; Robert Kenny; Paul Muni; and Arch Obler. It should be noted that of the individuals mentioned by this informant, Los Angeles Informant [REDACTED] (a highly confidential source) has identified the following as members of the Communist Party: Bessie; Lawson; Maltz; and Trumbo.

The August 2, 1948 issue of the "Washington Star" reported on testimony which Louis Budenz had given before a Senate Committee in regard to the Communist Party, and quoted [REDACTED] as stating that so much money came to the Communist Party from Hollywood that at one time there was a jurisdictional dispute as to how the money was to be divided in the use for Soviet activities.

I. B. COMMUNIST PARTY DEVELOPMENTS AND ACTIVITIES IN HOLLYWOOD
(September 16, 1948, to July 15, 1949)

During the fall of 1948, an individual by the name of Sidney Bernstein, who is generally known as Sidney Benson, was devoting a considerable portion of his time to work on behalf of the Communist Party. Agents of the Los Angeles Office conducted numerous surveillances which disclosed that a group met with some regularity at approximately noon on Fridays. Individuals attending these meetings were Sidney Benson, Mortimer Offner, Leona Chamberlin, Lynn Whitney, and Margaret Maltz, all of whom, with the exception of Benson, have in the past been identified as Communist Party members by Los Angeles Informant [REDACTED]. It is the opinion of Agents of the Los Angeles Office that the above individuals comprise the Cultural Commission for the Communist Party in Los Angeles.

Also during the latter part of 1948, surveillances conducted by Agents of the Los Angeles Office indicated that John Stapp, Section Organizer for the Hollywood Section of the Los Angeles County Communist Party, spent several days each week contacting various men and women employed in the motion picture industry who have been identified as Communist Party members by Los Angeles Informant [REDACTED]. Among the individuals that Stapp has contacted have been Waldo Salt, Louise Rousseau, Frank Spector, Joy Darwin, and John Howard Lawson. In addition, Stapp attended several meetings with known Communist Party members in the motion picture industry.

On July 17 and 18, 1948, the 13th District of the Communist Party held a convention in Los Angeles and Stapp addressed the convention on the subject of the Party's work in the cultural field. He described the entertainment industry as a fringe industry under capitalism, but of value in exposing the contradictions in which capitalism is being plunged. In connection with the motion picture industry, he cited its inefficient methods, the competition for foreign markets, the high overhead for salaries for Vice Presidents, and the utilization of speed-ups and loyalty oaths as terrorist methods.

With reference to Sidney Benson, previously mentioned, he is well acquainted with innumerable Communist Party members in the motion picture and radio industries, and has received very considerate treatment from such individuals. Benson told Los Angeles Informant [REDACTED] that he would be glad when his cultural work was over, which the informant construed as indicating that Benson was to function in some type of organizational capacity in the cultural field in Hollywood.

Indications were received during the fall of 1948 indicating that financial contributions to the Communist Party were not as freely available in Hollywood as had been the case in the past. Los Angeles Informant [REDACTED] indicated that many of the individuals in Hollywood were in financial straits, such as the "Hollywood Ten", and that other Party members in high salary brackets were inclined to "cover up" and to contribute only to Party functionaries and to controlled organizations.

During the early part of 1949 it was learned that the Cultural Section of the Communist Party in Los Angeles claimed a total membership of 407, which indicated that some 400 Party members were employed in the motion picture, radio, and allied industries in the Hollywood area, including individuals who were members of various professions, such as lawyers, doctors, scientists and authors who, for one reason or another, felt they could not afford to risk exposure of their Party membership. At this time it was learned that of the 407 total, 387 members had actually been registered for the current year as of March, 1949. This indicated that approximately 95% of the cultural membership were on record as Party members for 1949, and that their dues were paid up to date. This was a better record than the county membership as a whole, of which approximately 86% had been registered for the year 1949.

The Cultural Section of the Communist Party is known to have a Section Executive Committee and an Organizational Committee, both of which meet once each week. However, the identities of those comprising these two committees are not yet known.

The memberships of the clubs in the Cultural Section are broken down with a membership limit of approximately 20, and for the purposes of additional security, each club itself is again broken down into groups of six or seven members. Of the clubs in the Hollywood area, the following are known to exist: Jacob Leisler (for writers), Aragon (for members in the radio industry), Fiske, Frenau, Barbusse, McGuire, and Haldane. With reference to the Haldane Club, at least half of its membership is reported to consist of comrades with ten or more years of membership in the Party, while the balance of the Club is composed of individuals considered prominent by members of the Communist Party.

With reference to the history of the Communist Party in Hollywood, the column of Bob Considine appearing in the "Washington Times-Herald" of March 4, 1949, stated that late in the 1930's the Communist Party began to move some of its more talented individuals into Hollywood, and that the organizers "found a fertile field of endeavor among some of the tinselled souls who had developed a guilt complex over their earnings or a lust for power growing out of an intellectual contempt for the pioneers who bossed them." Considine commented that it was a move which should be expected inasmuch as products of Hollywood were being witnessed by 75,000,000 Americans each week, and that Lenin had devoted much thought and some wordage to the need of seizing the medium.

II. COMMUNIST INFILTRATION OF LABOR GROUPS

Confidential Informant [redacted] of the Los Angeles Office, who was a member of the Communist Party from [redacted] until [redacted] and who has been active in the motion picture industry for a considerable period, reported that in 1934 the Communist Party realized the propaganda possibilities in the motion picture field and decided to move into the motion picture industry. He related that in the Spring of 1935 direct orders came down in mimeographed form from the top structure of the Communist Party, USA, to all units in the Los Angeles area instructing them to intensify and concentrate their activities on Hollywood and the motion picture industry. This directive emphasized the fact that Communist must try to capture the labor unions and pointed out that if this were done, the unions could be of tremendous service in influencing the type of pictures produced and thus serving the Communist cause. It should be pointed out that Informant [redacted] did not furnish this information to the Bureau until 1942, and, consequently, this mimeographed form referred to by him is not available.

John L. Leech who, in 1934, was the Organizational Secretary of the Los Angeles County Communist Party, gave testimony before the Los Angeles County Grand Jury on August 14, 1940. On this occasion he testified that Jeff Kibre was a member of the Communist Party in Hollywood in 1934. He further testified that W. J. Jerome, a prominent Marxian Communist who has been engaged in the Communist propaganda field, was sent in the latter part of 1935 by National Communist Party Headquarters to Hollywood at which time Jerome sought the aid of Jeff Kibre in setting up plans for capturing the Hollywood motion picture industry for the Communist Party.

Ezra T. Chase, identified in 1939 as having been a member of the Communist Party for a period of seven years or more, swore to an affidavit in Los Angeles on March 12, 1939, that Jeff Kibre was a member of the Communist Party. His affidavit further stated that Jeff Kibre was at that time assigned to "special" work in the studio unions, more specifically in the International Alliance of Theatrical Stage Employees, Local 137 to the organizing of special studio units of the Communist Party.

[redacted] the International Alliance of Theatrical Stage Employees, who has been active in the trade union movement in Hollywood for a number of years and who is familiar with the activities of the Communist Party members in connection with labor groups in the motion picture industry, related that the Communist penetration of the motion picture unions began in 1934 or 1935 when a meeting was held in Carmel, California, at which the principal figure, one Mr. Michael Lstein, then attached to the Amtorg Trading Corporation and bearing the title of "Commissar of Heavy Industries of the U.S.S.R.", was present as well as a number of Hollywood personalities..

He stated arrangements were made at this meeting to finance the program of infiltration into the Hollywood studio enterprise and these arrangements later resulted in the establishment of the IATSE as the international union chosen by the Communist organization to carry out the program.

Confidential Informant [redacted] stated that in the early days of the motion picture industry there apparently was no consistency in the labor organizational set-up. The principal active labor organization was the International Alliance of Theatrical Stage Employees. (IATSE).

International Alliance of Theatrical Stage Employees

Confidential Informant [redacted] reported that this was an autonomous group of local labor unions identified with the American Federation of Labor. The International Alliance of Theatrical Stage Employees' jurisdiction was recognized as the only union organization in Hollywood for a number of years. However, on two occasions, in 1921 and in 1933, strikes were called by this organization which were completely unsuccessful. In each case the strike was the result of a jurisdictional dispute and was broken by members of outside unions entering the field as strike-breakers. [redacted] related that these unsuccessful strikes brought about a very chaotic condition in the labor field in 1933 which caused many of the workers to lose confidence in the American Federation of Labor (AFL). As a result, the Communist Party had little difficulty in moving into the unorganized field with the Motion Picture Workers Industrial Union.

In 1937, after the International Alliance of Theatrical Stage Employees had reestablished themselves following the disastrous strike in 1933, one local union emerged covering what is known as the "backyard crafts" which crafts are normally identified with stage and theatrical workers such as electricians and grips. While this controversy in the trade union movement was continuing in the motion picture studios, a new attack was attempted on the established unions by an organization known as the United Studio Technicians Guild. This Guild was headed by Jeff Kibre who was attempting to set up an overall industrial union.

Before the establishment of the United Studio Technicians Guild, numerous smaller groups such as the Federation of Motion Picture Crafts and an organization which became known as the COMPTAC (Committee of Motion Picture Arts and Crafts) as well as an unemployed conference all of which, according to [redacted] were obviously Communist front groups used to agitate in an effort to destroy the unions which were already organized under the AFL. According to [redacted] the struggle for domination within the labor movement in the motion picture studios did not develop into a major controversy until 1936 when the principal factor in establishing the importance of the United Studio Technicians

Guild fight was a decision of the National Labor Relations Board which challenged the validity of a contract which the International Alliance of Theatrical Stage Employees had entered into in 1936. Following this decision there was held an election which was promulgated by a petition filed by the United Studio Technicians Guild. This election resulted in the International Alliance of Theatrical Stage Employees' winning by a substantial majority. However, Local #644 of the International Alliance of Theatrical Stage Employees and Herbert K. Sorrell, who had only recently come into power in this Union, did not support the other AFL unions, actively campaigning on the side of the United Studio Technicians Guild. Sorrell's Communist connections will be taken up separately in this section of the memorandum. Following the defeat of the United Studio Technicians Guild, Kibre disappeared from the Hollywood motion picture studio labor field and his organization dissolved.

During the years of 1937 and 1938, the AFL and affiliated unions in the motion picture industry in Hollywood were greatly disturbed over the Communists' efforts to wreck or disturb the union and consequently at the union's 35th Convention held at Louisville, Kentucky, from June 3 to 6, 1940, a report was prepared which set out numerous exhibits in the form of letters written by either Jeff Kibre, aforementioned, or Roy Hudson, a national functionary of the Communist Party who is at present District Leader of the Party in the Pittsburgh area. This report, a photographic copy of which is maintained in the files of this Bureau, contains a lengthy report of Jeff Kibre dated April 23, 1938, in Hollywood, entitled "Report on Hollywood... Review of Aims and Objectives for Past Several Months". One portion of it refers to a studio unemployment conference representing a group of unions and guilds banded together in a broad anti-International Alliance of Theatrical Stage Employees movement as a preliminary to the formation of an industrial union.

Exhibit #2 of this report is Jeff Kibre's letter to one Bob Reed of 136 West 12th Street, New York City, dated February 7, 1938. Reed is identified in the report by J. F. Buzzell, Secretary of the Los Angeles Central Labor Council, as a member of the Actors' Equity in New York and an active organizer for the Communist Party. In this regard Kibre writes, "Well, one thing about the Reds, they seldom write a cent on business." Kibre refers to himself in the letter as the "undercover field representative for CIO in Hollywood." Kibre states "In the meantime I wish you would discuss the matter of 'I.A.' (International Alliance of Theatrical Stage Employees) action with Jack Stachel (national functionary of the Communist Party) and the necessity of my getting in touch with contacts in the various cities. I have taken it up with Paul Cline (at that time Los Angeles Communist Party functionary) but he feels a personal appeal to you or V. J. (V. J. Jerome) rather than communicating through official channels would get quicker results."

Exhibit #4 of this report is a letter from Roy Hudson, identified above, to Comrade Lambert at San Francisco, a copy of this letter being sent to Paul Cline in Los Angeles. This letter was dated June 21, 1934. Hudson identified Lambert as Walter Lambert, a member of the Executive Committee of the California Communist Party. Roy Hudson, in the letter, states "On the basis of the above, it seems to me there should be a thorough reexamination of the methods of work of our people in Hollywood and especially the approach to the I.A.T.S.E. Finally, I think that we should try and keep closer contact and have a more systematic change of information between our people in the I.A.T.S.E. in Hollywood and the people here in New York. Hereafter, when communications are sent they will be brought directly to the attention of our fraction here. Likewise we would like to have the names of people in Hollywood in this organization with whom our people here could correspond directly."

Motion Picture Workers Industrial Union

Informant [redacted] stated that this was an independent group completely under the control of Communist elements and taking orders directly from local Communist Party leaders. In the short time between the creation of this union in January of 1934 and April of 1935, it had obtained a large number of members and was well on its way to becoming the leading union in Hollywood. However, about that time instructions were sent out by the Central Committee of the Communist Party that the Party had changed its line from that of advocating the creation of separate unions under Communist control to that of affiliating with existing unions with the hope of taking over the control of these groups. In Hollywood the Communist activity was directed at affiliating with the AFL groups. These instructions called for the liquidation of all independent unions and their members sent in to the AFL unions. This policy was followed by the Motion Picture Workers Industrial Union which resulted in the gradual disintegration of this union. It was officially dissolved in February of 1936.

According to [redacted] during this same period the CIO was being organized by John L. Lewis and several attempts were made by the CIO to organize in the motion picture industry. There were at that time approximately 25 labor unions of various types in the motion picture industry. Some of these were affiliated with the AFL and the balance were independent unions. [redacted] stated that in 1937 Herbert K. Correll became the President of the Studio Painters Local 644 of the International Brotherhood of Painters, Decorators, and Paperhangers of America, AFL. This union was a newly activated AFL group. Correll soon became the leader of the Communist factions among Hollywood labor

circles. After he developed the leaders of a number of locals which had strong Communist factions in them, he moved to set up an organization which would tie all the locals into one body under his domination.

Conference of Studio Unions

[redacted] of the International Alliance of Theatrical Stage Employees who has previously been referred to herein, stated that the Conference of Studio Unions was formed by nearly the same group of unions that had formed the COMPAC (Committee of Motion Picture Arts and Crafts), the Unemployed Conference and several other labor groups which had sprung up in Hollywood during the late 1930s. One significant addition, he related, which had been made to this group was Local 7683 of the International Alliance of Theatrical Stage Employees which is a union composed of studio technicians. He related that the Conference of Studio Unions took up the Communist fight where the United Studio Technicians Guild had left off only utilizing a different tactical approach. The Conference of Studio Unions was designed to form a wedge between the membership of the AFL and the International Unions of the AFL and at the same time to establish a solid front of those unions which the Communists had been able to bring into their orbit.

Confidential Informant [redacted] refers to this group as a small compact organization composed of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry which is under the control of the Communist Party operating through its members in those unions which have captured key positions. It has further been described as a Hollywood studio labor group that act as the control and steering committee which coordinates and directs Communist union activities, looking toward the taking over of all studio workers and their unions into the Communist Party orbit. The Conference of Studio Unions, according to [redacted] is the organization upon which the Communist Party relies for eventual complete domination of motion picture unions.

As the Conference of Studio Unions organization developed, [redacted] related, Herbert Sorrell began to emerge as the overall leader of the Communist function in the Hollywood motion picture studio unions. He stated that the Conference of Studio Unions was officially organized in 1941 at which time its activities were outlined as follows: to organize all unorganized groups in the studios into unions which the Communists could control and in the absence of any union to suit the particular craft, place workers in the Painters Union which was headed by Sorrell. [redacted] later

that the Conference of Studio Unions, following its organization in 1941, supported the Communist Party line completely, carrying on a program of agitation in which they cried for local autonomy and democratic unionism generally advocating contempt and disregard for the authority of officers within the union above the local level.

The unions, as of October, 1946, which composed the Conference of Studio Unions were as follows. It will be noted that of the eleven unions listed, ten are associated with the AFL:

<u>Local</u>	<u>Parent Organization</u>
Screen Set Designers Local 1421, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Publicists Guild Local 1489, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Story Analyst Guild Local 1488, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Cartoonists Guild Local 852, AFL	Brotherhood of Painters, Decorators, and paperhangers of America
Moving Picture Painters and Scenic Artists, Local 644, AFL	Brotherhood of Painters, Decorators and Paperhangers of America
Special Officers and Guards Local 193, AFL	Building Service Employees International Union
Building Service Employees Local 278, AFL	Building Service Employees International Union
Studio Carpenters Local 946, AFL	United Brotherhood of Carpenters and Joiners of America
Studio Electrical Workers Local 40, AFL	International Brotherhood of Electrical Workers
Studio Sheet Metal Workers Local 108, AFL	Studio Metal Workers International Union
Studio Machinists Local Cinema Lodge 1185	International Association of Machinists

[redacted] related that since the origin of the Conference of Studio Unions, several strikes have developed in the motion picture industry which basically were the result of jurisdictional disputes between the Communist bloc or Conference of Studio Unions and the International Alliance of Theatrical Stage Employees under the leadership of Richard Walsh, International President.

Concerning these strikes participated in by the Conference of Studio Unions, Informant [redacted] has advised that they were not legitimate labor disputes but rather strikes by a group of Communist dominated local unions using the question of jurisdiction as an excuse to create a strike. [redacted] stated that these disputes have been attempts by the Communist element to disrupt the International Alliance of Theatrical Stage Employees, and that the Communist issue was usually the question around which the dispute revolved rather than the issue of wages, hours, or working conditions. He related that Herbert K. Sorrell, head of the Conference of Studio Unions, received the support of the Communist Party locals in these jurisdictional disputes.

[redacted] related that during the period of the Conference of Studio Unions' development, the Communist propaganda machine was making full use of the war and the period of cooperation with Russia in order to strengthen its position in Hollywood. The Communists during this period established several political fronts, according to [redacted] and made successful penetrations into several of the active crafts and guilds within the motion picture industry. This struggle for power within the Hollywood studio motion picture unions was climaxed by the 1945 jurisdictional dispute.

Informant [redacted] related that on March 12, 1945, a jurisdictional dispute between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees precipitated a strike which was purely political in character and was an attempt on the part of the Conference of Studio Unions to break the International Alliance of Theatrical Stage Employees unions in Hollywood. [redacted] continued that from March 12, 1945, until July 28, the Communist Party Line in the United States was one of collaboration which had been adopted at the time Russia was invaded by Germany in June of 1941. He stated that in view of this, the Communist Party did not take an active part in this strike. However, on July 28, 1945, the Communist Political Association reverted to the tenets of the Communist Party, USA, and elected William Z. Foster as the new National Chairman. [redacted] related that on this occasion the Party announced that it would relinquish its Browder revisionist policies and return to the basic Marxist-Leninist principles. Immediately after the change in the Party Line, the Communist

press began to support the strike and the Communist Party in Los Angeles. began to issue leaflets through its various branches calling on the workers to man the picket lines in the strike.

As a further verification of the Communist Party's attitude toward this strike, it should be pointed out that on March 15, 1945, the West Coast Communist newspaper, the daily "People's World", carried an editorial captioned "End the Movie Strike at Once". This editorial pointed out that strikes in wartime were not under any circumstances permissible and further went on to discuss at length the fact that there is no excuse for any kind of a strike when the nation is at war. However, an editorial appearing in the July 24, 1945, issue of the People's World captioned "Support the Strike of the Film Unions" reflected that this motion picture strike was no longer a jurisdictional dispute as it had originally been represented to be by the producers but that it has now been revealed to be a strike of the union versus anti-union forces. The editorial concluded by stating that every effort should be made by all conscientious workers to support the strike in every way.

According to Informant [REDACTED] it was obvious that the Communist Party and its members were whipping the situation toward the violent stage. During October of 1945 numerous individuals were injured and violence reached such a pitch that the public and traffic were not permitted in the vicinity of Warner Brothers Studio. This strike was settled on October 29, 1945, when an agreement was reached between high AFL union officials and Eric Johnston of the Motion Picture Producers Association.

Confidential Informant [REDACTED] related that the real purpose of the Conference of Studio Unions was two-fold: first, the union desired to keep the general labor situation agitated in line with the Communist Party program of creating confusion in the United States; and, secondly, to maintain intact the leadership of Herbert K. Sorrell.

A strike was again called on September 26, 1946, by the Conference of Studio Unions. Informant [REDACTED] as well as [REDACTED] who was in charge [REDACTED] advised that this strike was again a purely jurisdictional matter between the International Alliance of Theatrical Stage Employees and the Conference of Studio Unions. They stated that this was merely a continuation of the previous strike in 1945 which lasted for some eight months. This strike resulted in numerous strikers and union leaders being arrested in Los Angeles.

[REDACTED] of the [REDACTED] related that some 1189 defendants were arrested in connection with this strike.

According to the records of the [REDACTED] on October 11, 1946, 26 defendants were arrested at the Technicolor Studios, charged with violation of Section 23.10 of the Los Angeles Municipal Code which is parading without a permit. Following the arrests, however, this Section of the Municipal Code was declared unconstitutional by the Appellate Division of the Los Angeles Court which resulted in all 26 defendants' being dismissed.

[REDACTED] stated that on October 14, 1946, 208 defendants were arrested at Columbia Studios charged with violation of failure to abide by the Court's injunction which prohibited mass picketing at the studio unions. Of the original number arrested, 113 defendants pled guilty; 41 were dismissed for lack of evidence; 47 were found not guilty; 6 defendants are off the calendar pending other action while 1 defendant jumped bond and there is at present a bench warrant outstanding for him. The disposition of these cases involved fines being levied against those convicted ranging from \$30 to \$200 each.

The records also reflected that on October 26, 1946, 125 defendants were arrested at Columbia Studios for violation of Municipal Code 23.10 (parading without a permit). Of the 125 arrested, 3 defendants were dismissed for lack of evidence; 11 pled guilty, receiving fines up to \$25 or sentences up to 5 days; 30 were convicted, in most cases fines being imposed of from \$10 to \$75, however, some fines were as high as \$150; and in the case of James Shelton, he was sentenced to 30 days in jail. All of the above have appealed their cases. The trial on the additional 81 defendants is slated for October 15 pending the appeal of the 30 persons convicted in this case.

On November 15, 1946, 696 defendants were arrested at Columbia Studios charged with violating Municipal Code 23.10 (parading without a permit). Of these 600 pled guilty to the charge and each one paid a fine of \$25; 88 defendants were dismissed for various reasons, it being pointed out by the Los Angeles City Attorney Donald M. Redwine that many of the officers used to make these mass arrests who were inexperienced and not in permanent status with the Police Department. Consequently they could not be used to testify which resulted in insufficient evidence in many cases. The records also reflected that two persons made bail and forfeiture was made later resulting in bench warrants being issued for these two individuals. 6 defendants were taken off the calendar because they are defendants in Superior Court on conspiracy counts and will be referred to hereinafter.

On November 16, 1946, at Columbia Studios, an additional 124 defendants were arrested for violation of the California Penal Code 166.4 which has reference to the disregarding of a Superior Court order which in this case was

an injunction prohibiting mass picketing. Of the 124 defendants, 70 were convicted. The minimum fine for each person was \$300 and the maximum fine was \$300 and one year in jail. 13 defendants were dismissed by the court because of insufficient evidence or the temporary status of the policemen making the arrests. 39 defendants were dismissed upon a motion of the City Attorney, and 2 defendants will be tried in October, 1947.

In addition to the above figures, [REDACTED] pointed out that there were 10 individual arrests made at various locations in the Hollywood area in connection with the motion picture strike.

Under date of November 22, 1946, the Los Angeles Daily News contained an article which reflected that felony indictments had been returned by the County Grand Jury on that date against 14 Hollywood film leaders for activity in the film strike. The article reflected that the 14 so indicted were arraigned before Judge William R. McKay and subsequently freed on \$5,000 bail. Those charged were as follows:

Herbert K. Sorrell	Matthew Matison
Averill Berman	Carl Head
Ed Gilbert	Russell McKnight
Norval Crutcher	John Martin
James Skelton	Roy Tindall
Andrew Lawless	Frank Drdlik
Louis Whitman	Wilbur R. Higbie

Specifically, Sorrell is accused of advising and encouraging the Conference of Studio Unions' members in their picketing of Columbia Studios. Berman is alleged to have incited pickets at Metro-Goldwyn-Mayer Studios during which demonstration several Deputy Sheriffs were injured. Gilbert, Matison and Frank Drdlik are charged with having incited pickets to disregard court orders at various union meetings. Lawless was accused of an attack upon Henry Siccardi, a non-striking film technician, on October 22, 1946. Sorrell, Matison and Gilbert are also named as having advised picketing of Columbia Studios on November 14, 1946. The other men are alleged to have directed picketing activities.

On July 19, 1947, Frank Barnes, Assistant District Attorney in Los Angeles, California, related that the indictments against Berman, Skelton, Tindall and Drdlik were dismissed because of insufficient evidence. He also stated that a challenge to the indictment had been presented which contended that the Grand Jury had not been selected in a manner provided by law. He stated that the Grand Jury did not represent a true cross section of society. Following is a brief background as well as the Communist affiliations of each of the individuals originally indicted:

Averill Joseph Berman

Berman is a Radio Commentator who resides at 1116-1/5 Tamarind, Hollywood, California. He was born on April 19, 1919, at Minneapolis, Minnesota. Berman was released on bond on November 19, 1946, after having been charged with violation of California Penal Code, Sections 182, 409, 166, 245 and 518. With regard to Berman's Communist connections, there exists to date no documentary evidence of his membership in the Los Angeles County Communist Party. However, he has been active on behalf of Communist front organizations in the Los Angeles area. A pamphlet was made available entitled "Campus Currents", which is a bulletin published by the Four Freedoms Club of the American Youth for Democracy, in Los Angeles. Page 1 of this bulletin for November 12, 1945, carried a heading, "Averill Berman, Addresses First AYD Meeting." The article stated that Berman, CIO reporter and Army orientation lecturer, highlighted the first meeting of the Four Freedoms Club on Friday, November 10, 1945. On January 9, 1946, Confidential Plant Informant [REDACTED] of the Los Angeles Office, made available documentary evidence of an address made by Berman at the American Youth for Democracy Conference held on October 21, 1945, at Los Angeles City College.

[REDACTED] an active informant of the Los Angeles Office [REDACTED] Section of the Communist Party, provided a mimeographed announcement on July 29, 1946, distributed by the Executive Committee of this Section of the Communist Party urging members to attend a mass meeting scheduled for July 29, 1946, at the Gilmore Stadium Auto Parking Lot. Agents of the Los Angeles Office attending this meeting reported that Gordon Williams, candidate for the 59th Assembly District, State of California Legislature, was the Chairman of this meeting and that he introduced Averill Berman. Following Berman's talk, Williams introduced Emil Freed as Chairman of the 59th District Communist Club.

The East Side Journal, a local Los Angeles newspaper, on March 27, 1947, commented on the opinion expressed by Averill Berman in his news analysis over radio station KXIA. The newspaper specifically reflected that Berman pointed out the danger of Fascism in the proposed outlawing of the Communist Party and that he stated that the battle ground "has changed to the community where we must fight the corruption of our educational system, police force and local courts".

Norval Dixon Crutcher

Crutcher is Secretary-Treasurer of Local 683 of the Film Technicians Union, International Alliance of Theatrical and Stage Employees. He resides

at 2050 Hightower Street, Los Angeles, California. Crutcher was born in Louisville, Kentucky, on October 17, 1889. Oliver Weeks of 111 West 7th Street, Los Angeles, stated that Crutcher joined the Communist Party in 1937 under the name of Norman Newman. [REDACTED] a discontinued paid informant of the Los Angeles Office who was formerly a member of the Los Angeles Police Department assigned to Communist and radical investigations, related that Crutcher joined the Communist Party on September 27, 1937, under the name of Norman Newman, having been recruited into the Party by Sidney Martin who was at that time one of the most active Communists in Hollywood.

[REDACTED] Elizabeth Bensen, a functionary of the Communist Party in Los Angeles, it was ascertained that in 1944 Crutcher held 1944 Communist Political Association Card 47439. According to this source, the membership card was issued on December 6, 1944. Through this same source, it was also ascertained that Crutcher was also a member of the commission which governed the cultural and miscellaneous groups in the Hollywood area. Confidential Informant [REDACTED] related that in 1944, Crutcher was a member of the Hollywood Democratic Committee, an organization known to have been infiltrated by and under the influence of Communists.

Frank J. Drdlik

This individual, who is a member of the Set Designers Union #1421, resides at 5922 Carlton Way, Hollywood, California. Drdlik was born on August 19, 1901, in Yugoslavia. He was naturalized on February 20, 1922, in Douglas County, Nebraska, having Certificate #1659434. On May 17, 1947, an extremely reliable but highly delicate source advised that Drdlik was a member of the Communist Party. The record which this source made available was dated on December 11, 1945, and indicated he most probably had Communist Party membership card #49925.

Edward McCreary Gilbert

Gilbert, who is Business Agent of the Set Decorators Union #1421, resides at 1051 East Magnolia Avenue, Burbank, California. Gilbert, who is 43 years of age, has been affiliated with the Communist Party in Los Angeles for a considerable length of time. Through a highly confidential but thoroughly reliable source it was ascertained on February 11, 1947, that Gilbert had returned from special leave to the Whitman Branch of the Communist Party.

Confidential Informant [REDACTED] of the Los Angeles Office who is a member of the Communist Party, attended a homecoming party of the Walt Whitman Communist Party Club in Los Angeles on December 1, 1945, held at the home of Art and Evelyn Shapiro, both Communists, in honor of returned veterans. According to this reliable source, Gilbert was in attendance at this meeting.

This same source advised that on January 11, 1946, at a meeting of the Whitman Club of the Communist Party, Gilbert was nominated for the position of Chairman but declined after George Sandy, Los Angeles County Financial Director of the Communist Party, stated that Gilbert was "tied up in studio unions".

Carl C. Head, also known as Earl Clark Head

Head is chairman of the Conference of Studio Unions and Assistant Business Agent of the Painters Union Local #644. He resides at 1143 North Kariposa, Los Angeles, California.

Head, who is 51 years of age, has not been identified as a member of the Communist Party in Los Angeles to date.

Wilbur R. Higbie, also known as Ray Higby

Higbie, who is a member of the Carpenters Union Local #946, resides at 909 1/2 South Catalina Street, Los Angeles. Higbie, who is 47 years of age, has no previous Communist record according to the Los Angeles Office.

Herbert Knott Sorrell

Sorrell is the Business Agent of Local #644, Studio Painters Union, AFL, and is the President of the Conference of Studio Unions. Sorrell resides at 1153 Norton Avenue, Glendale, California. At the time of his arrest in November, 1946, Sorrell was 49 years of age.

The [REDACTED] records also show that Sorrell was arrested on November 8, 1930, on a gambling charge. As a result of this arrest, he was fined \$10 and given 5 days in jail. In October, 1946, Tom Cavitt, Representative of the California Tenney Committee Investigating Un-American Activities, provided the Los Angeles Office with a photograph of a receipt for a Communist Party membership book #60622 on which appears the signature "Herb Stewart". The signature appears to have been started as "So" and then the "T" written over the "o". This receipt refers to book #74283 signed "Herbert Stewart".

[REDACTED] California, furnished the Los Angeles Office on June 6, 1941, with a 1930 Communist Party registration blank filled out in handprinting under the Party name: "Herbert Stewart". The Bureau's Laboratory, after a handwriting comparison, positively identified the document as having been prepared by Herbert K. Sorrell. The Los Angeles Office has no documentary evidence of membership on the part of Sorrell in the Communist Party or the Communist Political Association since 1938.

[REDACTED]

in Los Angeles, it was ascertained on October 31, 1945, that a discussion was had regarding the strike situation participated in by members of the Hollywood Section of the Los Angeles County Communist Party. During this discussion the probability of having Herbert Sorrell actually join the Communist Party was discussed. MacClelland, who at that time was a functionary of the Hollywood Section, terminated this discussion by stating she had discussed this possibility with Sorrell, who advised her he had considered it but decided not to because he would turn red in the face if someone were to ask him if he were a member and it was necessary for him to reply that he was not, knowing himself that he actually was. MacClelland stated that Sorrell had advised her he was conscious of the class struggle.

A 6-page information bulletin released by the International Alliance of Theatrical Stage Employees dated November 13, 1945, entitled "The Record of Herbert K. Sorrell, President of CSU (Conference of Studio Unions) and Strike Leader in the Hollywood Strike Commencing March 12, 1945" was obtained. The subheading for this bulletin was "Communist Activities from 1938 up to the Present time". According to this bulletin, Sorrell was associated with the following organizations. The following quotations are taken directly from the bulletin:

- "1. Motion Picture Democratic Committee. Herbert K. Sorrell was a member of this Executive Board and continued actively to support the new position of the organization, which was in strict conformance with the Communist Party line.
- "2. Hollywood Democratic Committee. Herbert K. Sorrell now emerges as a member of the Executive Board of this organization, whose program is just the reverse of its predecessor where he was also a member of the Executive Board.
- "3. Labor's Non-Partisan League. Herbert K. Sorrell was State President of this organization and opposed the third term for President Roosevelt, denouncing him for leading us into war.
- "4. Patterson Slate. This organization opposed aid to England and was strictly isolationist. It followed the Communist Party line and was in sympathy with the aims of the Party.
- "5. Workers Alliance. Herbert K. Sorrell was one of the speakers at a mass demonstration of this organization before the Hollywood District SRA headquarters, 245 South Western Avenue, March 7, 1940.

- "6. National Federation for Constitutional Liberties. The Attorney General of the United States has pronounced this organization to be a Communist front. Herbert K. Sorrell in the official announcement of the meeting appears as one of the sponsors of this organization. This organization has followed every twist and turn of the Communist Party line and is still in operation.
- "7. Yanks Are Not Coming Committee. Herbert K. Sorrell was listed as one of the speakers at the Student Union, University of California at Los Angeles, on April 18, 1940. The purpose of the meeting was to induce the students of the college to stage a 'peace strike'.
- "8. Schneiderman-Darcy Defense Committee. Herbert K. Sorrell was a member of the committee to protest the deportation of William Schneiderman and Samuel Darcy, two top officials of the Communist Party.
- "9. Earl Browder. Sorrell sent a petition demanding the immediate release of Earl Browder, head of the Communist Party in the United States, during his incarceration in the Atlanta Penitentiary.
- "10. Leo Gallagher Testimonial. Sorrell was one of the sponsors of a testimonial dinner given in honor of Leo Gallagher, Communist of the law firm of Katz, Gallagher and Margolis, given at the Wilshire Bowl in Los Angeles on June 2, 1941.
- "11. Harry Bridges Committee to Defeat Deportation. Herbert Sorrell was one of the signers of an open letter addressed to the President of the United States protesting the deportation of Bridges.
- "12. American Youth for Democracy. On December 1, 1944, the AYD in the Los Angeles area held a meeting for the celebration of the first anniversary of the change of the name Young Communist League to American Youth for Democracy. Herbert K. Sorrell was one of the sponsors of the meeting.
- "13. People's World Press Conference. The People's World is a Communist publication on the West Coast. On August 4, 1943, a press conference was held for the benefit of this publication at 2936 West 8th Street, Los Angeles, California. Sorrell was one of the sponsors of the conference.

"14. Third Annual Convention, Los Angeles County Communist Party. This convention was held April 29 and 30 and May 1, 1938, at 121 West 18th Street, Los Angeles. Herbert K. Sorrell has denied that he has ever been a member of the Communist Party. A photostatic copy of the minutes of the above Communist convention shows the following names written on the back page: William Schneiderman, State Secretary of the Communist Party, District 13; Don Healy; High Wilkins; Herb Sorrell and Urchel Daniels."

Andrew Lawless

Lawless is a member of the Studio Painters Union #644 and resides at 10736 Lawler Street, Los Angeles, California. At the time of his arrest Lawless gave his age as 45.

On October 4, 1946, [REDACTED] Los Angeles, advised the Los Angeles Office by telephone that Andrew Lawless, a carpenter, was taking a leading part in the studio strike in Hollywood. He described [REDACTED] Andrew as a "right-hand man of Herbert Sorrell." He stated [REDACTED] was a loyal American citizen who was not a member of the Communist Party. [REDACTED] further related that [REDACTED] readily admitted the fact that there were numerous Communists in the Conference of Studio Unions.

Confidential Informant [REDACTED] of the Los Angeles Office advised that Andrew Lawless was "one of the sluggers for Herbert Sorrell." [REDACTED] related that, although Lawless has "played along with the Communists," he did not believe him to be an actual member of the Communist Party.

Russell L. McKnight

McKnight is the President of Local #683 which is the Film Technicians Union affiliated with the International Alliance of Theatrical Stage Employees. McKnight resides at 4317 Bakman Street, North Hollywood, California, and at the time of his arrest in November, 1946, he gave his age as 38.

The masthead of the November, 1943, issue of the International Alliance of Theatrical Stage Employees, Local 683, publication called "Flashes" reflects that Russell L. McKnight was President of the organization. Norval D. Crutcher, previously identified as a Communist, was Secretary and Treasurer.

On July 21, 1947, [REDACTED] who is an investigator of the Los Angeles District Attorney's Office, exhibited a sworn statement which he

took from [REDACTED] in the office of the International Alliance of Theatrical Stage Employees on April 1, 1947. This statement was taken in connection with the Conference of Studio Unions' Strike. The following excerpts were taken from this statement reflecting McKnight's Communist tendencies. According to [REDACTED] in 1944 he was working as technical editor of the magazine "Flashes." He related that during this period he differed with the policies of McKnight who was the editor of the magazine. He stated he told McKnight that he was plugging Communism and that it was [REDACTED] desire that the magazine contain writings of a technical nature. [REDACTED] stated it was his wish to publish a magazine representative of the film technicians and not a magazine dealing in politics or Communism. Continuing his comments regarding his differences with McKnight in the publication of the magazine, he stated as follows:

"Then when he went so far to the left that I couldn't take it any longer -- I couldn't ask people like Bell and Howell to advertise in a paper that showed a cartoon of Westbrook Pegler living in a sewer and called the President a Fascist. I couldn't go for that. Then he called me a Fascist and I resigned. I told him I won't go on with this stuff. He said, 'O.K., across your card at the union office which I have filed I have written "traitor"'. I said, 'All right then, and when your office is some day broken into by the FBI, I will be very happy to have them see that record, that I was not one of your party.' Those are my exact words to him."

Confidential Informant [REDACTED] of the Los Angeles Office, reported that Russell McKnight ran for the Los Angeles City Council from the Hollywood area in the 1947 Spring elections, but was defeated. He advised that the Communist Party supported McKnight and commented as follows regarding the Communist Party support given him. [REDACTED] stated he was present at a meeting of the Communist Club held on February 18, 1947, at which John Stapp, Hollywood functionary of the Communist Party, stated that the Party agreed to handle completely the 125 precincts in the second district for the McKnight campaign, working in the name of the campaign and not in the name of the Party. He stated that the progressive AFL had come out in favor of McKnight. He related that the Communist Party was only supporting and not endorsing McKnight, continuing that "We endorse only Communist candidates."

John R. Martin

Martin is the Business Representative of Local 683, Film Technicians Union, and resides at 2144 Midvale Avenue, West Los Angeles.

The Hollywood Reporter for March 2, 1945, (a trade paper) stated that John R. Martin was a member of the Board of Hollywood Guilds and Unions. Confidential Informant [REDACTED] related that an organization known as the "Motion Picture Labor Committee for Political Action" was set up on September 6, 1943, at a meeting held at 1627 Tujunga Boulevard. The purpose of this organization, according to [REDACTED] was ostensibly to take part in the forthcoming elections, nationally and locally and to elect candidates favorable to the cause of the Communist Party. John R. Martin attended this meeting representing his Local Union #683. The masthead of the November, 1943, issue of "Flashes," previously identified, reflected that Martin was the Business Agent with known Communist Norval D. Crutcher, previously referred to herein, as Secretary-Treasurer.

Matthew Irving Matison (frequently spelled Mattison)

Matison is the President of the Screen Story Analysts Guild. He resides at 8441 Ukon Trail, Court #2, Canoga Park, California. Matison was born in Boston, Massachusetts, on May 30, 1915. The records of the Registry Department in the City of Boston reflect that Matison's father and mother were born in Russia.

On March 25, 1945, Confidential Informant [REDACTED] a paid reliable informant of the Los Angeles Office, [REDACTED] Communist Party headquarters in Los Angeles, produced a piece of paper with the following notation thereon:

"(March 20, 1945). Matthew Matison, No. 75899 (1945) from East End Club, Pittsburgh, Pennsylvania. Has no transfer. Lives with George Maki of the East Los Angeles Club, 4306 East 5th Street, Los Angeles 22. Looking for work. From New England."

Through this same source, it was ascertained in March, 1945, that Matthew Matison, who was issued Communist Political Association membership card 75899 was transferred from the East End Club of Pittsburgh Communist Political Association to the Los Angeles County Communist Political Association. It was also ascertained through a highly confidential and delicate source that Matison was a member of the North Hollywood Section of the Los Angeles County Communist Party during 1946.

James N. Skelton

The Business Agent of Local 946 of the Studio Carpenters, AFL, Skelton resides at 3760 Dover Street, Los Angeles, California. According to Confidential Informant [REDACTED] Skelton is not a Communist and he is definitely anti-Communist. He stated that Skelton accepts the support of the Communists to try to win the strike for the Conference of Studio Unions.

Roy Tindall, with alias Roy Tyndall

Tindall is the Business Agent of the International Brotherhood of Electrical Workers, Local #40. He resides at 1225 North Highland, Los Angeles, California. There is no information available in the Los Angeles Field Division reflecting that Tindall has any connections with the Communist Party.

Louis Whitman

This individual is a member of the Studio Carpenters Union Local 945 and was a picket captain in the Conference of Studio Unions' strike. He resides at 935 1/2 North Vendome Street, Los Angeles. At the time of Whitman's arrest, he gave his age as 50 and Social Security number as 067-16-0680. The Los Angeles Office has no information or evidence that Whitman is a member of the Communist Party.

The Los Angeles Daily News of July 7, 1947, carried an article reflecting that 11 major Hollywood Studios in the International Alliance of Theatrical Stage Employees were sued on July 7, 1947, for \$43,000,000 by the striking Conference of Studio Unions. According to the article, former Attorney General for the State of California, Robert W. Kenny, and his law partner, Morris E. Cohn, filed suit in Federal Court. The suit was based on the provisions of the Sherman Anti-Trust Act charging the existence of a "back scratching" agreement between the producers and the International Alliance of Theatrical Stage Employees to kill off competition in their respective fields. If the International Alliance of the Theatrical Stage Employees helped the major studios kill off independent competition, the suit said, the International Alliance of Theatrical Stage Employees would help the major producers crush the Conference of Studio Unions. The suit charged that Willie Bioff, former head of the International Alliance of Theatrical Stage Employees, who, according to the news article, was convicted of extorting bribes in the film industry still "formulates, directs and supervises the affairs of the defendant, the International Alliance of Theatrical Stage Employees." The article also reflected that this was the second million dollar suit filed in four days relating to the 10 month old Conference of Studio Unions' strike. Sixteen members of the AFL Studio Carpenters Brotherhood asked for \$28,000,000 in back pay in a suit filed against the major producers and the International Alliance of Theatrical Stage Employees.

Screen Writers Guild

The Motion Picture Almanac for 1942 and 1943 reflected that the Screen Writers Guild was an affiliate of the Authors League of America, Inc.

The Authors League of America does not have a local organization in Los Angeles. The representative of the Authors League of America in Los Angeles until recently was Ann Roth Morgan, who was secretary of the Screen Writers Guild. According to a highly confidential but most delicate source, Morgan was a member of the Communist Party, USA, assigned to Branch A-1 of the Northwest Section, and as of November 19, 1945, was a member of the Communist Party, Northwest Section, Los Angeles, California.

The Hollywood Press Times (a weekly "throw away" tabloid which according to informant [REDACTED] followed the Communist Party line) for November 10, 1944, reflected that the Screen Writers Guild was organized in 1933 in the Hollywood motion picture industry. Informant [REDACTED] has reported that this was one of the first unions in the cultural field to come under the influence of Communists in Hollywood. He related that among the original organizers were John Howard Lawson, Samuel Ornitz, and Guy Endore. These individuals who have been identified as Communists, are referred to in Section I of this memorandum where their Communist affiliations are set forth. According to [REDACTED] John Howard Lawson, Robert Rossen, Lester Cole, Hugo Butler, Waldo Salt, and Ring Lardner, Jr., are among the leading Communists in the Guild who have been most influential in the forming of its policies. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I of this memorandum.

[REDACTED] stated that between 1935 and 1939, he realized that Communists were gaining control of the Screen Writers Guild. He related that the Communists gained this control through their untiring efforts in seeking to project their ideals in the Guild. He stated that they called more meetings "than any human being but one interest in Communism could ever desire to attend." He recalled specifically that from 1935 to 1939 he spent almost all of his evenings attending meetings primarily directed at his personal effort to keep the Communists from controlling the Screen Writers Guild. He related that after years of fighting, he found it impossible to do anything about the Communist control of the Guild which resulted in his withdrawing his membership. He emphatically stated that there was no question in his mind but that the Communist element was in complete control despite the fact that the majority of the membership in the Screen Writers Guild, in his opinion, were neither Communist members nor Communist sympathizers. This source related that John Howard Lawson has a strong influence on the members of the Executive Board of the Screen Writers Guild. He related that in his opinion, John Howard Lawson, Gordon Kahn and Ring Lardner, Jr., are the three most dangerous Communists in Hollywood.

According to the organization's official publication in June of 1945 there were approximately 13,000 members of the Screen Writers Guild.

Of this number about 100 were identified as Communists at that time through information obtained by a very confidential but extremely delicate source. The names of these individuals who are still affiliated with the motion picture industry are set out in Section I of this memorandum. In addition, a great many others, according to [redacted] were associates of Communists, reported to be sympathetic to Communist ideologies and/or members of Communist front organizations.

However, in order to show the true significance of these figures, it is necessary to consider the reports of such confidential informants as [redacted]

[redacted] as well as [redacted] Motion Picture Alliance for the Preservation of American Ideals, the latter group having been formed to oppose Communist influence in the motion picture industry during February of 1944. These informants have stated that the Screen Writers Guild is actually controlled and operated by between 100 and 300 members who take an active interest in the work of the organization. As a further clarification of these figures, it was noted that in January of 1946, the "Screen Writer," the official publication of the Screen Writers Guild, contained a report reflecting that there were 1317 members of the Screen Writers Guild. The report classified 972 members as being active and 345 as associate members. The associate members were identified as writers who have been elevated to directorships or producerships in the motion picture industry. It also pointed out that of the 972 members of the Screen Writers Guild, only 366 were employed at that time in the eight major studios in the motion picture industry.

Informant [redacted] related that the majority of the members of the Screen Writers Guild belonged to the Guild as a bargaining agency and not for any "political reasons." However, Communists belong to the Guild for "political reasons." Hence the majority of the members of the Screen Writers Guild do not attend the regular meetings and take no active interest in the Guild. [redacted] of the Motion Picture Alliance, [redacted] California, reported that for 14 years he carried on an open fight with the leaders of the Screen Writers Guild due to the fact that it was completely dominated and controlled by Communists since its organization. He identified the following individuals as the principal figures in the Communist controlled group.

John Howard Lawson
Sam Ornitz
Gordon Kahn
Fred Rinaldo
Dashiell Hammett
Donald Ogden Stewart

Lester Cole
Borris Ingster
John Bright
Dorothy Parker
Marian Spitzer
Ring Lardner, Jr.

[redacted] stated that he is certain that these individuals are all Communists. He continued by relating that many years ago he thought a man could not be called a Communist unless he carried a card (Communist Party membership card) but that he has come to learn that the most dangerous Communists do not carry cards. He related that he could prove every one of these individuals was a Communist by his strict adherence to the Communist Party policy over the past 14 year period.

According to the Hollywood Reporter a Hollywood studio daily paper, dated August 21, 1946, the "second report on Un-American Activities in California, published by the Joint Fact-Finding Committee of the State Legislature, stated that the Committee members consider John Howard Lawson one of the most important Marxist strategists in Southern California. John Leech, former Secretary of the Communist Party for Los Angeles County, testified before the Los Angeles County Grand Jury that Lawson had been sent from New York to Hollywood by the Central Committee of the Communist Party and that he had immediately become active in Hollywood Study Clubs and in the Communist faction of studio unions, particularly in the organization of the Screen Writers Guild. Leech stated that Lawson became a dominant figure in Communist Party drama groups and attended Communist Party faction meetings in New York and Hollywood. Thus, Leech's testimony establishes that the Screen Writers Guild's founder, the first president, came directly to Hollywood from Communist Headquarters in New York and that the establishment of the Screen Writers Guild was the mission he was entrusted with by that headquarters. Lawson was the first communist of thought planted by the Communist Party in the motion picture industry."

[redacted] International Alliance of Theatrical Stage Employees, on July 17, 1947, stated that the Screen Writers Guild is definitely under the control of the Communist Party, principally through three men, John Howard Lawson, its founder; Gordon Kahn and Emmet Lavery, the present President of the group. According to this source, all three of these individuals are Communists. He stated that they do not necessarily have membership cards in the Party so far as any documentary proof is concerned but their policies and dealings in the Screen Writers Guild which have always coincided with the current Communist Party line, cause him to believe they are Communists. He related he thinks Lavery knows what "the score is" and "Party member or not, he is not being innocently taken in by the Communist Party."

The Communist connections of Kahn and Lawson are set out in Section I of this memorandum.

There is no evidence in the Los Angeles Office indicating Lavery is a member of the Communist Party. However, [redacted] Communist functionary [redacted] who is now acting as an

informant for the New York Office, related that Emmet Lavery is supposed to be a well-known Catholic. According to [REDACTED] it was felt by the Party that because of Lavery's being known as a Catholic, Lavery could be effective where a man better known for his Communist connections might have been at a disadvantage. Although supposedly a Catholic, [REDACTED] related Lavery was regarded by Communist Party leaders at the National Headquarters as a loyal and faithful follower of the Communist Party Line. [REDACTED] remarked that Lavery might not have been as much under the influence and control of the Communists at the outset of his affiliation with the Guild as he became later on. He may have eventually become an actual member of the Communist Party although [REDACTED] was not sure of this. In any case, Communist leaders were well aware of Lavery's weaknesses and made very good use of him in connection with their program in the Screen Writers Guild.

[REDACTED] related that, with regard to the Screen Writers Guild generally, the Communists were either organizers of or a big factor in the organization of the Screen Writers Guild. He stated that the Communists definitely have control of this organization and that the development of the Guild was part of the Communist program to infiltrate the movie industry and to dictate policies to the industry. He stated that he recalls hearing the Screen Writers Guild and its activities discussed by the Communist leaders and remembers discussions by the Cultural Committee of the Communist Party in which it was agreed that the control of the writers in Hollywood would provide the wedge for control of all Hollywood. The purpose of the Guild, he stated, was to obtain better conditions for its members and to further the Communist Party's position in influencing public opinion. After the Guild was fully organized, [REDACTED] related the Party used it in many ways including for the purpose of "pulling the leg of management." In accordance with Communist Party strategy of using the negative approach when the positive was found to be unsuccessful or unsuitable, the Guild was also utilized successfully for its "disintegrating effect." [REDACTED] explained that he meant by this that management and influential persons were forced into line to avoid criticism. So-called "experts" within the Guild have been, by belittling and harping along certain lines, effective in isolating persons who opposed the Party's line or at least were successful in destroying their effectiveness. [REDACTED] knows from reports seen by him at the Daily Worker Office and at Party Headquarters, that at the time he left the Party which was in the Fall of 1945, the Guild was as completely under the Party's control as such organizations as the International Workers Order.

The May, 1946, issue of "Screen Writer," listed the Screen Writers Guild's studio chairmen. This list included Melvin Levy for Columbia Studios, Isobel Lennart for Metro-Goldwyn-Mayer, Abe Polonsky for Paramount, and Henry Myers for RKO. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I.

According to the "Screen Writer," Volume No. III, No. 2, dated July, 1947, the present officers and executive board members of the Screen Writers Guild are as follows:

Ernest Lavery	President
Mary McCall, Jr.	First Vice President
Howard Estabrook	Second Vice President
Hugo Butler	Third Vice President
F. Hugh Herbert	Secretary
Harold Buchman	Treasurer

Executive Board

Melville Baker	F. Hugh Herbert
Harold Buchman	Talbot Jennings
Hugo Butler	Ring Lardner, Jr.
James M. Cain	Ronald MacDougall
Lester Cole	Mary McCall, Jr.
Philip Dunne	George Seaton
Howard Estabrook	Leo Townsend

Alternate Executive Board Members

Maurice Rapp	Henry Myers
Gordon Kahn	David Hertz
Isobel Lennart	Morris E. Cohn, Counsel
Valentine Davies	Alice Pennehan, Secretary

Of the above 28 officers and executives the following 10 are, or have been, members of the Communist Party.

Harold Buchman

Buchman has been identified through a highly confidential but most delicate technique on August 31, 1944, January 8 and 16, February 26 and November 19, 1945, as a member of the Northwest Section of the Los Angeles County Communist Party or Communist Political Association. Through this source it was also ascertained that he was a functionary of the Party and held 1945 Book #46802.

Hugo Butler

Through this same source it was ascertained on August 31, 1944, January 8 and 16, 1945, and February 26, 1945, that Butler was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Party and that he had been a member of the Communist Political Association.

Lester Cole

The same source advised that on August 31, 1944, January 8 and 16, 1945, and February 26, 1945, Cole was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Political Association and his 1945 Book Number was 46805.

David Hertz

The same confidential source also related that on January 16, 1945, Hertz was a member of the Northwest Section of the Los Angeles County Communist Political Association.

Gordon Kahn

The same source related that on August 31, 1944, January 8 and 16, February 26, and November 19, 1945, Kahn was a member of the Northwest Section of the Communist Political Association or the Communist Party. His 1945 Book was #46823.

Ring Lardner, Jr.

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, the same confidential source advised that Lardner was a member of Branch A-1 of the Los Angeles County Communist Political Association or Communist Party. He held 1945 Book #46806.

Isobel Lennart

The same source related that on August 31, 1944, January 8 and 16, February 26, and November 19, 1945, Lennart was a member of the Northwest Section of the Los Angeles County Communist Party or the Los Angeles Communist Political Association. She held 1945 book #46816.

Henry Myers, also known as Henry Meyers

On August 31, 1944, January 8 and 16, and February 26, 1945, the same source advised that Myers was a member of the Los Angeles County Communist Political Association and in 1945 held Book #41819.

Maurice Repf

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, Repf was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Political Association or Communist Party, according to the same source. In addition this source reported that he was a member of the Communist Party in 1943, at that time listed as a functionary of the Northwest Section.

Leo Townsend

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, Townsend was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Party and held 1945 Book #41824. In addition, he was also a member of the Communist Political Association.

Former Special Agent [REDACTED]

1946, ascertained that Ann Roth Morgan, 800 Westmont Drive, Los Angeles, and Ruth Birnkrant were employed as secretaries in the office of the Screen Writers Guild. This highly confidential but delicate source, referred to above, on January 16, 1945, identified both of these women as members of the Los Angeles County Communist Political Association.

The "Screen Writer", which is the official publication of the Screen Writers Guild, is a monthly publication. The following individuals are responsible for its publication, according to Volume 3, Number 2, dated July, 1947:

Editor:	Gordon Kahn	
Director of Publications:	Robert Shaw	
Editorial Committee:	Art Arthur	Herbert Clyde Lewis
	Martin Field	Harris Gable
	Richard Hubler	Lester Koenig
	Isobel Lennart	Ronald MacDougall
	Bernard Schoenfeld	Theodore Strauss

In addition to the above, a review of the December, 1946, and January, 1947, issues of the Screen Writer was made and it was noted that the following individuals have had responsibilities in connection with the publication of the magazine:

Editorial Committee:	Sidney Boehm
Director of Publications in 1946:	Harold J. Salemsen
Editorial Committee:	Paul Trivers
Editor in 1946:	Dalton Trumbo
	Adele Buffington
	Philip Dunne
	Ring Lardner, Jr.
	Sonya Levien
	Stephen Korehouse Avery

Of the 21 individuals listed above, 8 are or have been members of the Communist Party or Communist Political Association. They include:

Herbert Clyde Lewis
Theodore Strauss
Dalton Trumbo
Isobel Lennart

Bernard Schoenfeld
Paul Trivers
Gordon Kahn
Ring Lardner, Jr.

The Communist connections of these individuals are set out in Section I of this memorandum.

Exemplar of the influence had by these Communists within the organization was the October, 1946, issue of the "Screen Writer". In this publication, an editorial appears concerning the Communist-inspired American Authors Authority; an article concerning the scope of the Screen Writers Guild; a third article by Communists Howard Dimsdale and Guy Endore; a fourth article on a technical phase of writing; the fifth on opinions and motion pictures; and the sixth by Communist screen writer Lester Cole on wage negotiations for screen writers. The Communist affiliations of Howard Dimsdale, Guy Endore and Lester Cole are set out in Section I.

In the back of the publication, there is a section entitled "News Notes". An analysis of these notes also clearly shows how the Communist cause is disseminated by this publication. For example, "News Notes" in this issue carried an announcement by the California Labor School, a Communist inspired group, of a series of courses, a production by the Communist influenced Actors Laboratory, an announcement of the Communist influenced People's Educational Center carrying details of the curriculum of this school as well as a report concerning the Hollywood Writers Mobilization, a Communist influenced group. The Communist connections of the Actors Laboratory, the People's Educational Center, and the Hollywood Writers Mobilization are set out in Section III of this memorandum.

The American Authors Authority, previously referred to, was said to have been established and conceived by the Screen Writers Guild. The inception of this plan, according to the "Screen Writer", resulted from a meeting of the Screen Writers Guild Original Material Committee of which Communist Ring Lardner is the head. Confidential Informant [redacted] advised on December 13, 1946, that the American Authors Authority is a proposed agency to be set up by the Authors League of America and its affiliated branches, the Authors Guild, the Dramatists Guild, the Radio Writers Guild and the Screen Writers Guild. The purpose of this agency is to protect the economic interests of all writers and authors of every kind who write for

the screen, for publishing houses, magazines, radio, etc., by making this agency in effect an over all "holding agency" of all the written material produced by the writers in the United States. The formation of this American Authors Authority is based on one central idea, that is, that no writer may sell outright to any film company or publisher of any kind his written material but that such written material shall be "leased" only and that the copyright of all such material is assigned by the writer to the American Authors Authority when it is offered for sale originally. Thus, while the writer is technically the owner of the story, article or screen play, the copyright on same would be held by the American Authors Authority under its control. The American Authors Authority maintains that there are only three issues involved in the plan and states them as follows:

1. Under the authority they (the film producer or publisher) will not through re-makes be able to make two or more profits out of one story purchased.
2. They will be restrained from accepting as a free gift from the writer his secondary rights in any piece of material such as television, radio, serial, etc.
3. They will be restrained from freezing a writer's material on their shelves for an indefinite period while he watches the chances for other sales pass by.

Confidential Informant [REDACTED] related that the formation of the American Authors Authority within the Screen Writers Guild of Hollywood "has a relation to the general activities of the Communist Party as shown by the individuals of the over all committee of that guild and who are given the task of putting it across." The names appearing in this committee as reported by [REDACTED] are as follows:

Emmet Lavery, Chairman
Robert Ardrey
Alvah Bessie
James M. Cain
Philip Dunne
Aubrey Finn
Frances Goodrich
T. Hugh Herbert
Albert Maltz
Sam Moore
William Pomerance
Adele Rogers St. John
Arthur Schwartz

Ring Lardner, Jr., Vice President
Arthur Edmund Beloin
True Boardman
Morris E. Cohn
Joseph Fields
Everett Freeman
Albert Hackett
Boris Ingster
Mary McCall, Jr.
Arch Oboler
Allen Rivkin
Louise Rousseau

Ring Lardner, Jr., Alvah Bessie and Albert Maltz have been identified as Communists in Section 1 of this memorandum. In addition, through a highly confidential but very delicate source, Aubrey Finn was identified August 31, 1944, January 8 and 16, and February 26, 1945, as a member of the Communist Party on special leave since December, 1942, having entered that status in January, 1943, from Branch-D of the Northwest Section of the Los Angeles County Communist Party. In 1943 his Communist Party Book was #215153.

Through this same source on January 16, 1945, Sam Moore was identified as a member of Branch D of the Northwest Section of the Los Angeles County Communist Political Association. He was educational director of that Branch and was assigned Book #44635.

Through this same source, William Pomerance on January 16, 1945, was identified as a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Political Association and was assigned Communist Book #46294.

In this connection it is of interest to point out that it was ascertained [REDACTED]

Lawson on May 23, 1946, stated in a conversation with Bert Bargeman that the best method to fight "Fascism" was to Communize the writers and producers in Hollywood and, eventually, control every picture and fiction story produced in Hollywood. He continued that perhaps one day it would be possible to control every news article in the United States that the people read. By way of identification concerning Bert Bargeman, it should be pointed out that at that time she was employed as a secretary at the Hollywood Writers Mobilization.

It is through the Communists in this group, the Screen Writers Guild, that Communist ideology is disseminated to the fellow traveler, Communist sympathizer, and unsuspecting writers who are affiliated with the Guild in the motion picture industry. The Communists and Communist pressure in the Guild thus caused the injection into motion picture scripts of Communist propaganda and the elimination of anti-Communist statements and scenes from original motion picture scripts.

Screen Writers Guild Members Connected with the
Office of War Information Overseas Film Program

In July of 1945 over fifty writers, all members of the Screen Writers Guild, were working on scripts for pictures to be produced in conjunction with the Office of War Information Overseas Film Program. Among the editorial board members were the following members of the Screen Writers Guild;

John Howard Lawson
Marc Connelly
Sidney Buchman
Charles Brackett
John Houseman

Robert Rossen
Howard Estabrook
Howard Koch
Harry Tugend
Talbot Jennings

John Howard Lawson, Sidney Buchman and Robert Rossen have been identified as Communists, and their Communist Party affiliations are set out in Section I.

Marc Connelly has been reported by Informant [redacted] in 1944 as having been a member of the Communist Party. [redacted] has also stated that he was a member of the League of American Writers and the Hollywood Democratic Committee. The Communist connections of these two organizations are set out in Section III of this memorandum.

Charles Brackett has been identified by Informant [redacted] as having been a member of the Screen Writers Guild. The League of American Writers and the Hollywood Democratic Committee.

John Houseman has been identified by Informant [redacted] as having been a member of the League of American Writers. The People's World, a Communist publication for June 10, 1944, reflected that Houseman was a member of the Hollywood Writers Mobilization.

Howard Estabrook has been identified by Informant [redacted] as having been a member of the League of American Writers, an instructor at the Peoples Educational Center in Hollywood and a member of the Executive Council of Hollywood Democratic Committee.

Informant [redacted] has reported that Howard Koch has been a member of the League of American Writers, The Screen Writers Guild, and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions.

Informant [redacted] has related with regard to Harry Tugend that he was a member of the Screen Writers Guild and a member of the Hollywood Democratic Committee. The People's World for June 10, 1944, reflected that Tugend was a member of the Hollywood Writers Mobilization.

According to Informant [REDACTED] Talbot Jennings was a member of the League of American Writers and the Screen Writers Guild.

As has been previously indicated in this section the organizational affiliations of the above individuals have been set out to show that these individuals have been connected with organizations which have been infiltrated by Communists or are under the influence of Communists. The organizations with which these individuals are affiliated are discussed in Section III of this memorandum.

Screen Actors Guild

On April 10, 1947, Special Agents of the Los Angeles Office interviewed Ronald Reagan and his wife, Jane Wyman, at their request in order that they might furnish information to this Bureau regarding the activities of some members of the Guild who they suspected were carrying on Communist Party work. Reagan advised that the Screen Actors Guild had 12 officers and that the work of the Guild was carried on principally through the Executive Board composed of 12 officers plus past presidents.

Reagan and his wife advised that for the past several months they had observed during the Guild meetings there were two "cliques" of members, one headed by Anne Revere and the other by Karen Morley which on all questions of policy confronting the Guild, followed the Communist Party Line. Reagan related that Revere and Morley do not appear to be particularly close, but whenever an occasion arises necessitating the appointment of some member to a committee or to an office, the two cliques invariably either nominate or support the same individual. Reagan and his wife listed the following actors and actresses as supporting Revere and Morley:

Alexander Knox	Howard DeSilva
Hume Cronyn	Dorothy Tree
Howland Chamberlain	Senela Hoyale

Reagan also mentioned Larry Parks has also supported this group on several occasions. Of the individuals mentioned by Reagan and his wife, those known to the Los Angeles Office as being or having been members of the Communist Political Association or the Communist Party are as follows:

Anne Revere	Karen Morley
Howard DeSilva	Dorothy Tree
Howland Chamberlain	Larry Parks

Regan advised that recently an actor by the name of Lloyd Gough appeared to be a particularly close friend of Karen Morley and had very vociferously supported Revere and Morley. He stated that Gough had recently been named Chairman of the clique within the Guild which calls itself the "Combined Actors Committee". He related that this Committee includes in its membership the element which he and his wife consider the radical element. He also related that this group apparently meets separately prior to the Guild meetings and agrees on the policy it will follow at the meetings. Lloyd Gough was identified as a member of the Communist Party through a highly confidential but very delicate source in May of this year. Through another very reliable but extremely delicate source, it was ascertained that the records of the Communist Party have reflected that 71 members are listed as actors or actresses. Of this number, 54 have been verified through the Guild as Guild members, 42 of which are in a current status. This verification was made on July 31, 1947.

The following 42 persons currently in good standing with the Screen Actors Guild are known to be members of the Hollywood Section of the Los Angeles County Communist Party and/or former members of the Los Angeles County Communist Political Association. The Communist affiliations of these actors and actresses are set out in Section I of this memorandum.

Georgia Backus	Helen Beverly
Roman Bohnen	Lloyd Bridges
Joseph Bromberg	Morris Carnovsky
Howland Chamberlain	Lee Cobb
Howard DeSilva	Mary Jo Ellis
Virginia Farmer	June Foray
Julie Gibson	Jody Gilbert
Lloyd Gough	Freddy Graff
Alvin Hammer	Tom Holland
Victoria Horne	Victor Killian
Mark Lawrence	Canada Lee
Norman Lloyd	Ray Mayer
John (Skins) Miller	Patricia Miller
Karen Morley	Ruth Nelson
Larry Parks	Stanley Prager
Lucien Privel	Anne Revere
Amelia Romano	Shimen Ruskin
Robin Short	Art Smith
Gale Sondergaard	Dorothy Tree
Peter Virgo	Ernest Whitman
Lynn Whitney	Buddy Yarus

Screen Cartoonists Guild

Confidential Informant [redacted] of the Los Angeles Office advised that the Screen Cartoonists Guild was organized and founded in the motion picture industry in Hollywood, California, during the Fall of 1939 as an independent union having jurisdiction over cartoonists, sketch artists and animators who were engaged in the motion picture industry.

He related that this union continued as an independent union until the Spring of 1941 at which time it secured a charter of affiliation with the AFL. [redacted] stated that after the charter was granted, a strike was called at the Walt Disney Studios which lasted for about 40 days. This strike according to [redacted] brought out conclusively that the Screen Cartoonists Guild was Communist infiltrated and was evidenced by the fact that the entire strength of the Communist machine in the Los Angeles and Hollywood areas was thrown into the strike, resulting in the anti-Communist unions in the studios entering the dispute to bring about a settlement. The strike was settled on July 9, 1941, with the Screen Cartoonists Guild gaining its objectives by being recognized as the sole bargaining agency for the cartoonists and the Communists in the Cartoonists Guild considered this a major victory.

[redacted] related that the persons chiefly responsible for the organization and founding of this guild included the following individuals:

Herbert K. Sorrell
Ed M. Gilbert
Phyllis Lambertson
William Littlejohn

David Hilberman
Arthur Babbitt
George E. Rodle

It should be noted with regard to the above that Herbert K. Sorrell is a former Communist. His background is set out under the section devoted to the Conference of Studio Unions.

Concerning David Hilberman, whose Party name is said to be William Foldal, Confidential Informant [redacted] related on May 2, 1943, that Hilberman was present at the Annual Communist Party May Day Festival held at the Los Angeles Breakfast Club and was responsible for the cartoon which was posted in that hall demanding a second front. Through a highly confidential and very delicate source, it was ascertained that Hilberman, on October 5, 1943, purchased a \$25 War Bond through the Communist Party in Los Angeles. Former paid informant [redacted] the Los Angeles Office related in January, 1944, that Hilberman joined the Communist Party in 1935 under the name of William Foldal and that he held 1939 Communist Party Book #3171.

With regard to Ed M. Gilbert, a highly confidential and extremely delicate source in May, 1947, made available information indicating that Gilbert had been a member of the Communist Party for 12 years and was an active member of the Party at that time.

With regard to the policies propagated by this group, Confidential Informant [redacted] has related that the Screen Cartoonists Guild, prior to the time Germany invaded Russia, came out strongly against United States aid to Britain and against the United States entry into the war. However, when Russia was invaded by the Germans, the Screen Cartoonists Guild called for the United States to enter the war and the establishment of a second front.

[redacted] related that the leading functionary of the Screen Cartoonists Guild from 1943 to 1945 was Mortimer William Pomerance, who, during that period, was the Business Representative of the union and used his influence to direct and control union activities which would bring the union into the Communist orbit. The Communist connections of Pomerance are set out in Section I of this memorandum.

[redacted] related in February, 1944, that the Communist Party in Los Angeles was working through its members and fellow travelers in the Hollywood movie industry and had gained control or at least strong influence in 17 studio guild unions, one of which was the Screen Cartoonists Guild. This latter union was a member of the Conference of Studio Unions which was then under Communist influence. [redacted] related that the Screen Cartoonists Guild was one of the studio guilds which sponsored the Hollywood Writers Mobilization (a Communist front group discussed in Section III), which, from its inception, started clamoring for a second front and continued to follow the Communist Party line.

[redacted] Elizabeth Glenn, a functionary of the Communist Party in Los Angeles, it was ascertained that on April 21, 1944, Mortimer William Pomerance, acting as the Business Representative of the Screen Cartoonists Guild, conferred with Elizabeth Glenn. On this occasion, Glenn was advised by Pomerance that the Guild had no objection to Communist Party meetings being held at the Screen Cartoonists Hall.

Through a highly confidential but delicate source it was ascertained on January 16, 1945, that Elizabeth Leach, Organizer of the Northwest Section of the Communist Political Association, Los Angeles County, had a report which dealt with the Screen Cartoonists Guild. This report stated:

"The Screen Cartoonists Guild has done a great deal toward developing understanding of the possibilities of the cartoon film as a pro-pagandist educational medium. Through the educational activities

of the Union it has been possible to achieve more consistent democratic content in the regular governmental films themselves. In addition, members of the Guild have undertaken to make films for labor and police organizations. The first of these was the United Auto Workers cartoon 'Hell Bent for Election' which was conceived and produced by members of the Guild."

[redacted] California, advised on June 16, 1947, that Mary Sherret, Cecil Beard and Norman McCabe, who are cartoonists and artists in the motion picture industry, were contacting numerous cartoonists who were then unemployed through the Screen Cartoonists Guild and were making plans to put out a series of cartoon books for children as well as adults in order to influence their thinking toward Communism. Mary Sherret told this informant, [redacted] that if children will follow these cartoon booklets, it will result, when they become adult, in their being masters of the machine rather than the machine mastering them. It should be pointed out that there is no information available in Los Angeles reflecting that any of the above three individuals are members of the Communist Party.

Confidential Informant [redacted] as well as informants [redacted] and [redacted] Walt Disney Studios, advised that the Screen Cartoonists Guild presently has its offices in Union Hall at 6272 Yucca Street, Hollywood, California. According to [redacted] there are approximately 800 members of the Screen Cartoonists Guild, 300 of whom are unemployed. According to all of the above mentioned informants, the Screen Cartoonists Guild held an election of officers on June 24, 1947, at which time the following individuals were elected who are members of the Communist Party or who have indicated Communist sympathies:

Robert Carlson

Carlson, who was elected Treasurer of the Screen Cartoonists Guild, was reported by Mr. Robert H. Coleman whose address is the YMCA in El Paso, Texas, in June, 1947, as having received Communist literature at the YMCA where he resided during his visit to El Paso, Texas, in the latter part of 1946. Coleman also stated that Carlson talked openly in favor of Communism.

Maurice Howard

Maurice Howard was elected the Business Agent of the Screen Cartoonists Guild. He was identified as a Communist in Hollywood on 2/26/45 through a most reliable and very delicate source. It is also known through an extremely reliable but very delicate source that his wife, Evelyn, was also a member of the Communist

Party. [REDACTED] Elizabeth Glenn in Los Angeles, it was ascertained that Howard was in frequent contact with Glenn during July, 1945, Glenn at that time being the organizer for the Communist Political Association in the Hollywood area.

Milton S. Tyre

Tyre is the Legal Advisor for the Screen Cartoonists Guild. Through [REDACTED] paid informant of the Los Angeles Office who furnishes information concerning the activities at the Los Angeles County Communist Party headquarters, supplied data during July, 1945, indicating that Tyre was a member of the Communist Political Association, having transferred from the 59th A.D. Branch to the Wilshire-Fairfax Branch. This report from this source was also verified on June 15, 1947, through a very reliable but highly delicate source which reflected that Tyre was still a member of the Communist Party and that he had held membership in the Party for a period of two years.

William "Bill" Higgins

Higgins, who was a member of the Board of Trustees of this Guild, was reported by [REDACTED] an informant of the Los Angeles Office, to have been very pro-Communist and pro-Russian in his speech while he was in the United States Army at Camp Roach. [REDACTED] also reported that Higgins had Communist Party literature in his possession.

Cecil Beard

Beard is also a member of the Board of Trustees and has the position of delegate in the Conference of Studio Unions. The Communist connections of Beard are set out in Section I of this memorandum which will reflect that Beard is a member of the Communist Party and a former member of the Communist Political Association.

Thomas Byrnes

Byrnes is a member of the Board of Trustees of the Guild. Confidential informant [REDACTED] of the Los Angeles Office stated on July 20, 1947, that he was well acquainted with Byrnes who to his knowledge married a woman who is a member of the Communist Party. However, the informant was unable to furnish the name of Byrnes wife. He stated that Byrnes agrees with and is under the influence of Maurice Howard and Cecil Beard, identified above.

It is also of interest to note that [REDACTED] reported that Arthur Babbitt, the former President of this organization and one who has exercised a great deal of influence in the Guild, has now gone to France on a temporary mission to assist in making of motion pictures. [REDACTED]

President:	Margaret Bennett (Wills)
Recording Secretary:	Blanche Cole
Financial Secretary:	Bernard Lusher (Luscher)
Treasurer:	Claire Horgan
Warden:	Jack Reed
Conductor:	Barbara Alexander (Barbara Myers)
Organizer:	Florence Contini
Special Organizer:	Min Selvin
Business Representative:	Glenn Pratt

This same source related that in addition to the above, Herta Uerkvitz who was member of the Board of Directors of the Screen Office Employees Guild and a delegate to the Central Labour Council, was a Communist.

Margaret Bennett (Margaret Bennett Wills)

The Communist connections of this individual are set out in Section I of this memorandum. It should be pointed out that she is at the present time connected with the Council of Hollywood Guilds and Unions. She is not at the present time connected with the Office Employees Industrial Union which succeeded in Screen Office Employees Guild.

Blanche Cole

Blanche Cole on July 26, 1943, was Educational Director of Branch N of the Northwest Section of the Los Angeles County Communist Party, according to information received from a very reliable but extremely delicate source. According to informant [REDACTED] she is not associated with the Office Employees Industrial Union at the present time.

Bernard Lusher (Luscher)

He is identified in Section I of this memorandum as a Communist.

Barbara Alexander (Barbara Myers)

Barbara Alexander has also been identified in Section I as a Communist.

Min Selvin

According to a very reliable but extremely delicate source, in 1943 Selvin was a member of the Northwest Section of the Los Angeles County Communist Party. In addition, informant [REDACTED] has related that Selvin recently married Norval D. Crutcher, who has been identified in Section I as a former member of the Communist Party.

Herta Uerkvitz

She has also been identified as a member of the Communist Party through former paid Confidential Informant [REDACTED] who was a former member of the Communist Party.

Informant [REDACTED] related he believed that those individuals who had Communist connections and who were affiliated with the Screen Office Employees Guild had for the most part dropped out of the Office Employees Industrial Union and that there was no indication at the present time that this latter union, the Office Employees Industrial Union, was under the control of the Communist elements.

Screen Directors Guild, Inc.

The Hollywood Studio Blu-Book Directory, spring edition, 1947, lists 18 officers of the Screen Directors Guild, none of whom have been identified as Communists and therefore the names of the officers and directors are not being set out. Through a very highly confidential and most delicate source, it was ascertained that 9 directors presently connected with the motion picture industry are or have been members of the Communist Party. They are set forth as follows:

Jack Perry, Universal Studios
Louis Brandt, Assistant Director in charge of production at
Audio Pictures, Inc.

Herbert Biberman, Freelance, unemployed at present
Jules Bassin, Offices of Mark Hellinger
Edward Daytryk, RKO Studios
Cyril Duffield, Comet Pictures
Lester Fuller, Paramount Studios in 1945 (unemployed at present)
Benjamin Kadish, Early in 1947 Director for Nassour Studios, at
present making independent picture
Frank Wright Tuttle, at present unemployed.

In addition to the above, Confidential Informant [REDACTED] who is a member of the Board of Directors of the Screen Writers Guild, advised that the following directors are not members of the Screen Directors Guild. However, they have been identified through highly confidential but most delicate sources as members of the Communist Party or the Communist Political Association.

Herman Rotstein, In 1945 employed by Columbia Studios
Ben Shaw, an Assistant Director
William Edward Watts, Freelance Assistant Director

Musicians Mutual Protective Association
(Local 47, American Federation of Musicians, Affiliated
with the American Federation of Labor)

[REDACTED] Los Angeles, who is the [REDACTED] American Federation of Musicians, stated on July 23, 1947, that this union, Musicians Mutual Protective Association, included all professional white musicians in the Los Angeles area.

The April, 1947, edition of the Musicians Directory, an official publication of this union, listed approximately 13,000 members in good standing. The July, 1947, "Overture" which is the official journal of this union, listed the '47 officers. The only individual listed among the current officers who has been identified as a Communist is Don E. Wight, a member of the Trial Board and Delegate to the Pasadena Central Labor Council. Wight was identified as a member of the Communist Party in April, 1943, possessing Communist Party Book #36200 by a highly confidential and most delicate source.

Information concerning this group is set out in the report of the Joint Fact-Finding Committee of the California Legislature on Un-American Activities for 1947, which reflects that from 1937 to 1939, the President of this group was California State Senator, Jack E. Tenney, whose candidacy had originally been supported by a group of approximately 65 Communist Party members. According to the report, during Tenney's term of office, he conducted an investigation of Communism within the local which resulted in a number of expulsions. In 1939, Tenney was defeated for reelection and according to the report, since that time the activities of the Communists within the union have resulted in its withdrawal from affiliation with the Los Angeles Central Labor Council and from the State Federation of Labor. According to Informant [REDACTED] J. K. (Spike) Wallace, succeeded Tenney as President due to the fact that he had received the Communist support in the union. He related that during the period from 1939 until 1947, Wallace cooperated with the Communist members of the union to such an extent that the Communists actually exercised control over the policies of the local. He related that the local's constitution provides that 150 members constitutes a quorum and that it was extremely difficult to secure an attendance as large as this at a union meeting. Consequently, there have only been four quorum meetings of the union during the past five years with the result that the general membership estimated at nearly 15,000 had no voice in the affairs of the local. According to this source, the Communists made numerous demands upon Wallace during the last National Convention of the group with which Wallace found it impossible to comply. As a result, Wallace was severely criticized by this faction but indicated to this source that from now on he was through with the Communists. Each of the following individuals are members in good standing of local 47 of the American

Federation of Musicians. They have been identified through a highly confidential but very delicate source as members of the Communist Political Association as of January 16, 1945, or Communist Party as of May 17, 1947:

Doris Albert	Samuel Albert
Mischa Altman	Philip Bass
Kalman Bloch	Russell Brodine
Morris Browda	Miriam G. Chassan
Don Christlieb	Beatrice Dassin
Paul Dessau	Lina Di Fiore
Joe Eger	Milton Feher
Roy Frankson	Endice Shapiro Gottlieb
Chas. Gould	Max Gralnick
Sidney Greene	Serre Hovey
Tamara Hovey	Ramez Idriess
George Kast	Eugene B. Lehrman
Herbert Lessner	Edgar Lustgarten
Lily Mahler	Herbert Offner
Joseph Pass	George Pepper
Paul Powell	Esther Roth
Henry Roth	George Sandell
Leonard Selic	Cyril Tombin
Alexander Walden	Fred Warren
Rose Watkins	Norman Granz
Gilbert Grau	

Council of Hollywood Guilds and Unions

This organization was formed originally as the "Emergency Committee of the Hollywood Guilds and Unions" to combat the so-called "Fascist Motion Picture Alliance for the Preservation of American Ideals" and held its first meeting on Wednesday, June 28, 1944, in Hollywood, California. The purpose of this original meeting was, according to an official announcement which appeared in the Hollywood Reporter, to get together representatives of 17 guilds and unions in the Motion Picture Industry to set up a constructive program during the war and after which would protect the industry and its works from anti-labor and semi-Fascist attacks.

By way of identification, it should be pointed out that the Motion Picture Alliance for the Preservation of American Ideals, according to its statement of principles has been set up believing in the American way of life in an effort to combat Communism, Fascism and kindred beliefs that sought by subversive means to undermine our American Government. Confidential Informant [REDACTED] previously identified, has related that several meetings took

place in order to formulate plans for an organization set up to combat the Motion Picture Alliance. One of these meetings took place on February 7, 1944, two days after the publicity announcing the formation of the Motion Picture Alliance. [REDACTED]

[REDACTED] it was ascertained that Paul Cline, a Communist functionary in Los Angeles and publicly identified, according to the Voters' Registration in Los Angeles, as a member of the Communist Party, met with Carl Winter, the Executive Secretary of the Los Angeles County Communist Party, to consider ways and means to attack the Motion Picture Alliance.

A surveillance on March 2, 1944, by Agents of the Los Angeles Office reflected that the following Communists gathered at Sardi's Restaurant to formulate a program directed against the Motion Picture Alliance: Elizabeth Leach, William Powerance and George Pepper. Likewise a conference was had between John Howard Lawson, leading Communist functionary in the Motion Picture Industry, and Robert Rossen, former President of the Screen Writers Guild, and Hollywood Writers Mobilization, identified in Section I of this memorandum as a Communist, with a similar purpose. [REDACTED]

[REDACTED] Through this same source on March 31, 1944, it was ascertained that Lawson told William Powerance that the Screen Writers Guild should start the ball rolling in formulating an attack on the Motion Picture Alliance. Lawson suggested that the attack be made against persons who were leading the Motion Picture Alliance and that the attack be worded in such a way to indicate that the persons responsible for the Motion Picture Alliance were against the war effort. Through this technical source, it was also ascertained that a meeting was held during March, 1944, at the home of Albert Maltz, screen writer whose Communist affiliations are set out in Section I, to further formulate plans to fight the Motion Picture Alliance. At this meeting, Agents surveilling the residence of Maltz identified such active Communist functionaries as Lester Cole and Elizabeth Leach.

[REDACTED] it was ascertained that a conference was had between Lawson and Katz on May 2, 1944, relative to the "dirty the Communist Party was then attempting to uncover concerning the Motion Picture Alliance leaders". By way of identification concerning the Katz with whom Lawson held this conference, it should be pointed out that this individual is Charles Katz, a Los Angeles attorney whom John Leach, when testifying before a Los Angeles County Grand Jury, identified as a Communist Party member. John Leach himself is a former Communist Party Organizer in Los Angeles.

On May 9, 1944, an article appeared in the West Coast Communist newspaper, the People's World, listing 36 film unions and guilds which sent delegates to a meeting on May 2, 1944. This meeting was called according to former Confidential Informant, [REDACTED] of the Los Angeles Office, to formulate plans for the organization to be set up which would fight the Motion Picture Alliance.

On May 16, 1944, through [REDACTED] it was ascertained that Dalton Trumbo, Communist screen writer, conferred with Lawson concerning the Motion Picture Alliance. On this occasion, Trumbo indicated he had prepared a report which set out the long-range program being planned by the Communist Party in its attack against the Motion Picture Alliance. Trumbo stated that the opponents of the Motion Picture Alliance should be prepared to offer a constructive program in contrast to the Motion Picture Alliance's destructive one. Trumbo stated that it was necessary to hold a mass meeting and suggested the use of the Publicists Guild in obtaining the widest possible press space concerning the meeting. It was Trumbo's opinion that the primary aims of this meeting should be a complete exposure of the Motion Picture Alliance. Trumbo believed that it should be brought out at this meeting the inability of the Motion Picture Alliance to name one single picture containing their objective (Communist propaganda). Trumbo believed that this was a very vital point inasmuch as he did not feel that this organization could attack a specific motion picture without attacking specific picture producing organizations and at that moment the Motion Picture Alliance would be giving the opposition new allies. Trumbo indicated the guilds and unions should consider their economic interests in the postwar world as being one that directly coincides with the economic interests of the producers and of the industry as a whole. Trumbo also indicated that the economic interest of all was directly dependent upon the kind of pictures made.

He mentioned that the Motion Picture Alliance was against shaping the contents of a movie for any other purpose than that of making money. He also felt that they proposed to change the world of motion pictures, thereby doing exactly what the Motion Picture Alliance was fighting. Concerning Trumbo, it should be pointed out that he is a Communist screen writer and that his Communist connections are set out in Section I of this memorandum. In reporting on this meeting held on May 16, 1944, Confidential Informant [REDACTED] of the Los Angeles Office who was a former Communist Party member, stated that the idea was stressed to emphasize to the public the role the motion pictures played against fascism as well as the role pictures will play in the postwar world. He stated that this proposed organization was Communist inspired and was created to fight "red baiting". He stated that if this proposed organization was successful it would help further Communist propaganda in the motion picture industry.

He related that most of the individuals attending this meeting were either Communist Party members or active Communist Party supporters. [redacted] related that on June 6, 1944, at the Screen Cartoonists Hall, he attended a meeting which was called "an emergency meeting of the Hollywood Guilds and Unions". According to [redacted] approximately 18 persons were present, including Robert Rosen, who acted as Chairman; William Pomerance; Herbert K. Sorrell and Lester Cole, all of whom have been identified in Section I of this memorandum as being or having been members of the Communist Party or Communist Political Association.

The Council of Hollywood Guilds and Unions as previously pointed out, was actually formed on June 28, 1944. According to Informant [redacted] one of the purposes for which the Council was built was to "smack down any individual group who attempts to attack the Communist front organizations in motion pictures". According to [redacted] the Motion Picture Alliance was to be attacked from all angles and connected with everything subversive. It was to be accused of Fascism, anti-Democracy, anti-Semitism, anti-Catholicism, anti-Negro, anti-labor, anti-British, anti-Soviet, etc., so that the Motion Picture Alliance would have nothing left to throw back at the Communists without being a "copy cat."

Informant [redacted] Motion Picture Alliance, related that 17 guilds and unions signed the announcement of the formation of the Emergency Committee of Hollywood Guilds and Unions.

On January 20, 1947, through a highly confidential but very delicate source, it was ascertained that there were 7 unions affiliated with the Conference of Studio Unions which belonged to the Council and that there were 2 International Alliance of Theatrical Stage Employees locals, 2 independent unions and one AFI union which comprised the membership of the Council at that time. These were as follows:

- Screen Story Analyst Guild
- Screen Cartoonist Guild
- Screen Costumers Guild
- Film Technicians
- Film Electricians, Local 40
- Machinists Guild
- Musicians Local 767 (This is not the musicians union to which musicians in the studios belong)
- Painters Union
- Screen Publicists Union
- Screen Supervisors Union
- Screen Set Decorators
- Screen Writers Guild

This source related that the Council had lost, mainly because of the difficulties over the current film strike, the Screen Actors Guild, the Screen Office Employees Guild and Musicians Local #47. Informant [redacted] related the Council had supported all "left-wing, radical elements within the labor movement." This source, [redacted] stated on July 24, 1947, that a radical element packed the first meeting of the Council and took it over. He expressed the opinion the Council was strictly Communist dominated, and, although the Council was relatively dormant at the present time, it must still be regarded as a force in the radical labor wing and will probably spring out soon in support of the third party movement. With regard to the present officers, the latest report available concerning the officers of the Hollywood Guilds and Unions was found in the Hollywood Reporter for March 2, 1945. This publication reflected the following officers of the Council were elected:

Chairman:	Mary C. McCall, Jr.	(Screen Writers Guild)
Vice Chairman:	Paul Harvey	(Screen Actors Guild)
Secretary-Treasurer:	Ted Ellsworth	(Motion Picture Costumers)
Board of Directors:	John R. Martin	(Film Technicians)
	Bill Blowitz	(Screen Publicists Guild)
	Min Selvin	(Screen Office Employees Guild)
	Howard Estabrook	(Screen Writers Guild)
	Sig Messelroth	(Moving Picture Painters, API, Local 644)

Of the above listed individuals, Min Selvin and Bill Blowitz are known Communists and their communistic connections are set out in Section I of this memorandum.

It should also be pointed out that Margaret Bennett Mills accepted the position of Executive Secretary of the Council according to Informant [redacted] in February, 1946. [redacted] related that she indicated she was formerly President of the Screen Office Employees Guild and a delegate to the Central Labor Council. Mills' Communist connections are set out under Section I of this memorandum.

COMMUNIST INFILTRATION OF LABOR GROUPS

(October 2, 1947 to February 5, 1948)

Conference of Studio Unions

[REDACTED] International Alliance of Theatrical Stage Employees (IATSE), furnished some of the minutes of the Conference of Studio Unions for the years 1942 through 1944, which tend to prove that the Conference of Studio Unions was "completely dominated by persons within the Communist orbit". Certain portions of these minutes to support the above remark of [REDACTED] are set out hereinafter.

On November 25, 1942, the minutes of the Conference of Studio Unions stated as follows:

"We can formulate a program which includes labor management committees, influencing picture content, solution of production problems so that the smallest amount of material and manpower can be used in helping the war effort. We must work for and accomplish a maximum all-out work program."

On January 13, 1943, the minutes of the Conference of Studio Unions, under a section entitled Communications, stated: "Letter from Dave Golden, UOPWA, No. 109 in New York presenting resolution concerning Paramount's 'For Whom The Bells Toll' and MGM's 'Tennessee Johnson'." This resolution was made by Bernie Lusher and seconded by Norval Crutcher. (Both of these individuals have been identified as Communists through highly confidential and delicate sources.) The letter is set out as follows:

"WHEREAS: Metro-Goldwyn-Mayer has produced a film titled 'Tennessee Johnson' dealing with the life of Andrew Johnson, who succeeded to the presidency of the United States on the assassination of Lincoln; and

"WHEREAS: The film deals with a conflict between President Johnson and Thaddeus Stevens, leader of the Republicans in the House, wherein Johnson is depicted in a most sympathetic light as a misunderstood man who fought to carry out Lincoln's democratic Reconstruction policies and Stevens is portrayed as a politician who pursued

highly questionable objectives not in accord with Lincoln's policies; and

"THEREAS: It is historical fact that Johnson, only President against whom impeachment proceedings were held, contributed mightily during his tenure of office to the destruction of Lincoln's Reconstruction policies which would have guaranteed the development of economic and political democracy in the South, while Stevens was a statesman who fought for the fulfillment of the principles for which the Civil War was fought, who gave strong support to President Lincoln's policies, whose life-long struggle for the extension of democracy throughout America won for him the love of the people, Negro and white; and

"THEREAS: The film 'Tennessee Johnson' has already been remade several times due to the protests at the historical distortion portrayed therein;

"THEREFORE BE IT RESOLVED: That the Conference of Studio Unions (representing 6000 employees in the motion picture industry) express its belief that the release of this film, even in its present form, would be destructive of national unity and that Metro-Goldwyn-Mayer be urged to scrap the film and make more patriotic use of both raw film stock and finished film product."

"RESOLUTION"

"THEREAS: Paramount Pictures is producing a film version of Ernest Hemingway's 'For Whom The Bell Tolls', a novel which dealt with the struggle of the Spanish people against the Fascist invasion of their Republic in 1936-38; and

"THEREAS: The newspapers and film trade press report that the producers of this film are, with the approval of the State Department, showing it to representatives of the present Fascist government of Spain for censorship and approval in order that the film should not offend that government; and

"WHEREAS: It is a fact that the present government of Spain achieved power with the military aid of German and Italian Fascism and maintains very close relations with those enemies of the United States;

"THEREFORE BE IT RESOLVED: That the Conference of Studio Unions (representing six thousand employees in the motion picture industry) protests this censorship of an American film by a Fascist government, that we express our belief that the American Film Industry is responsible only to the American people and peoples of the United Nations, who are waging a war of survival against Fascism, and that this action on the part of the State Department and Paramount Pictures is not in the interests of our Nation's and our Allies' war effort."

On March 10, 1943, the minutes revealed that a motion made by one _____ Gilbert and seconded by Bernie Lusher indicated "that the Conference of Studio Unions (CSU) go on record opposing the making of the film based on the life of Rickenbacker and refer the matter to the executive board for action. Motion carried."

On June 9, 1943, under a section entitled "Old Business", the minutes read: "The question of the Rickenbacker picture was raised again, pointing out that Twentieth Century Fox is going right ahead with this production." A motion was made by William Pomerance (a member of the Communist Party who has been identified as such through a highly confidential and delicate source) and seconded by one _____ Read, which read as follows:

"That we write letters to Green, Murray and the R.R. Brotherhoods suggesting that letters of protest to the making of the picture be sent from all internationals and that we send letters suggesting like action to all local district counsel bodies of the three organizations.

"Motion carried."

On October 13, 1943, the minutes read as follows: "A report was made of the motion taken by the Central Labor Council at its last meeting authorizing sending of a letter to Gary Cooper asking that he does not accept the role in the Rickenbacker picture with a copy to go to the Screen Actors' Guild." This motion was made by William Pomerance, previously identified as a Communist. The letter, on the stationery of the Conference of Studio Unions, read as follows:

"October 18, 1943

"Mr. Gary Cooper
11940 Chaparral St.
Los Angeles 24, Calif.

"Dear Mr. Cooper:

"As you no doubt already know, organized labor throughout the country has been deeply incensed by the anti-labor activities of Captain Eddie Rickenbacker. The Conference of Studio Unions, representing six thousand union workers in the motion picture industry, is perturbed at the recurrent rumor that you will portray Captain Rickenbacker in the 20th Century-Fox film slated for early production.

"We do not wish to detract in any way from the courage Captain Rickenbacker displayed in his dramatic rescue at sea. We do feel however, that he has forfeited his claim to heroism by exploiting his adventures to the detriment of the war effort through his anti-labor expressions.

"On the other hand you have always been identified on the screen as a true American embodying the love of all people -- labor and otherwise -- which is the essence of our democracy.

"We feel that if you play Captain Rickenbacker in the proposed film, the loss will be two-fold: you will do a disservice to the public in making them believe Rickenbacker is a real hero -- obviously the film will not show him in his anti-labor role; and you will do yourself a great disservice because to the men and women of labor who know Rickenbacker for what he is, you will lose your identification with greatness.

"We therefore ask you to state definitely that you will not portray Eddie Rickenbacker in the 20th Century-Fox picture."

"Sincerely yours,

Herbert K. Sorrell
President.

"HKS;bc
sceg/1391

cc: James Cagney, Pres. Screen Actors Guild."

According to Informant [REDACTED] in his opinion the above samples constitute a perfect example of how a labor union can control the content of a motion picture by declaring it "unfavorable to labor". He continued by pointing out that when Captain Eddie Rickenbacker returned from the Soviet Union and praised the Russian soldiers, all the protests concerning the film based on the story of his life were dropped by the Conference of Studio Unions.

It should be noted that in the review of the testimony given before the October Hearings of the House Committee on Un-American Activities, reference was made to these same films, namely, "Tennessee Johnson" and the life of Rickenbacker. This reference is set out in Section VI of this memorandum.

The "Los Angeles Herald and Express" dated October 28, 1947, carried an article which reflected that members of the AFL Screen Set Decorators on October 28th asked the Hollywood Studios to return them to their jobs which they had abandoned over a year ago to support the strike of the Conference of Studio Unions. The Union voted that it would no longer penalize its members for crossing studio picket lines, which action was similar to that taken just previously by the Painters' Union, Local #644, on the recommendation of Herbert K. Sorrell. The Business Manager of the Carpenters' Union, Local #946, James M. Skelton, whose union originally called the strike, stated that the Local would continue to picket lines but would not make an effort to stop the former strikers from going into the studio. The Decorators' Local #1421 declared: "In recognition of the severe hardship and the tremendous sacrifices endured by the loyal members since September, 1946, this Union now declares that those members who feel compelled to do so may return to studio employment." Sorrell, head of the Conference of Studio Unions, declared that this action was not a "crackup" of the strike and asserted:

"This is not a settlement. It is not a capitulation to the IATSE or to the producers. There is no thought of Painters' Local #644 quitting the present fight for jobs with the studios."

Concerning the testimony given at the Hearings of the House Committee on Un-American Activities that AFL Motion Picture Painters' Union Local #644 was dominated by Communists, the Union itself published an open letter refuting these remarks in the "Hollywood Citizens' News". This publication, on November 12, 1947, carried a copy of a letter which the Union had mailed to the Speaker of the House, Representative Joseph Martin, in which a strong denial was made of these allegations. The letter pointed out that the Union officials had filed a non-Communist affidavit required by the Taft-Hartley law and was signed by the officers which were headed by Robert Rusk. The officers also included Herbert K. Sorrell. Sorrell has been identified as a former member of the Communist Party by the California State Committee on Un-American Activities headed by Senator Jack B. Tenney.

Screen Writers' Guild

The Screen Writers' Guild, as early as September, 1947, announced publicly that it intended to fight the probe which was being conducted by the House Committee on Un-American Activities.

Articles which appeared in the Trade Press "The Hollywood Reporter" and the "Daily Variety" of September 10 and 11, 1947, mentioned that the Screen Writers' Guild had been split over two main subjects, (1) a proposed royalty of one percent of the take on all films, which was to go to the Screen Writers' Guild; (2) a move by Emmett Lavery, at that time President of the Screen Writers' Guild, to have all executive board members sign the non-Communist affiliation certificates. The "Hollywood Citizens' News" on November 12, 1947, carried an article which reflected that James M. Cain, a member of the Guild and the purported author of the proposed "American Authors' Authority", told fellow members of the Guild that it was loaded with Communists. Cain reportedly sent a letter to all Guild members in connection with election which was to be held in the near future within the Guild in which he asserted that the charges made by writer Rupert Hughes, Congressman J. Parnell Thomas and State Senator Jack B. Tenney that the Guild teams with Reds is true "whether we like it or not". Cain also likened the Guild magazine "Pravdushka" to the lesser "Pravda", Moscow newspaper that is the mouthpiece for Stalin.

On December 15, 1947, a meeting was called by the Screen Writers' Guild where the members of the organization were to discuss co-operating with the Producers' Committee concerning the stand on employment of Communists within the industry. On the day previous to this meeting, December 14th, Billie Davenport, the mother-in-law of Screen Writer Waldo Salt, indicated that Waldo Salt had just informed her that his option had been taken up by RKO and that he was to be out of a job after finishing the script for the coming picture, "Ivanhoe". She stated that Dore Schary, Executive Producer at RKO, talked to Waldo for more than an hour and a half and had explained to him that RKO's action was not for political reasons but because it had been necessary to out down. According to Davenport, Waldo was not taken in by this talk and was certain in his own mind that Dore had been told to get rid of him.

Through this same source, it was ascertained that on December 14th, Salt reminded a few people in the Guild of the meeting scheduled for December 15th. On this occasion, he pointed out that in a conference with Schary, the latter stated he wanted to secure everyone's opinion and was urging the screen writers not to criticize the producers and to assure the people that this matter of firing and black-listing would happen only to the five so far involved. Schary explained his change in attitude by remarking: "Back in 1938, we had the worst mudding of our waters, 'Peace in Our Time', and I think the producers just say 'Peace in Our Time'." Salt indicated that he could not help but agree that Schary's stand was his only way out.

On December 15, 1947, approximately five hundred members of the Screen Writers' Guild met with representatives of the Producers' Committee to discuss the latter's actions concerning the matter of handling Communism in the motion picture industry. Screen writers [redacted] and [redacted] in referring to the meeting, were emphatic in stating that the Communists, as usual, were able to control the conducting of the meeting. These sources stated that Dalton Trumbo, screen writer, brought the crowd to attention when he attacked Schary, Wanger and Edward J. Mannix as being liars, hypocrites and thieves. Trumbo's first fiery outburst followed an appearance before the Guild of three producers who came to request the writers to "lay off the present situation, and instead of criticism of producers, who fire Communists, to work with the producers in an all-industry public relations campaign". According to these sources, Schary spoke to the writers while Mannix and Wanger sat on the speakers' platform. After Schary finished his speech and the producers left the meeting, Trumbo was successful in grabbing the microphone and shouted: "These three men have come here to force their weasel-minded

policies down the throat of this Guild. I want to denounce them for what they are, liars, hypocrites and thieves." These sources stated that when the audience quieted down, Trumbo continued by stating: "First," said Trumbo, "take this hypocrite, Dore Schary, who has betrayed every principle this guild was founded on. Read his testimony in Washington. I came back on the same train with him. Three times he sent for me, finally I saw him and for an hour I told him to his face what a hypocrite he was. Then this Mannix. During the last year and a half time and again he has told me he didn't care if Communists were working at Metro. During the last strike he told me to be quiet because he felt just as strongly as I did against the red-baiting tactics of Roy Brewer. And Wanger! that idiot hasn't made one public utterance in the past five years that he hasn't begged me to write for him. Everything he's ever said I had to write for him. Even more than that; during the United Nations meeting in San Francisco he telephoned me long distance, got me an A-1 priority to fly to Frisco and had me ghost the speech for Edward Stettinius. I worked five nights on that speech with Wanger and Stettinius. Now they come here and ask you, my fellow guild members, to turn your back on me when I am fighting for a principle that concerns every man in this room. I haven't changed one bit during the past year and a half. I am now what I was then. Are we going to be swayed by this lying hypocrisy?"

The informants pointed out that Trumbo's remarks actually were made before the producers were able to leave the room, and that they followed Schary's arguments to the group. According to these sources, Schary expressed the wish that: "In the spot I am in tonight I would much rather be down there with you than up here. You know how I felt in Washington, but I work for RKO; they determined the policy. I voted against that policy but now I believe in it. Our job is public relations. The producers told me that as soon as the spotlight is removed things will get back to the way they used to be. We have got to make the people of America regain confidence in our industry. We need your help. We ask you to please be patient about the first two points of our program. We do not ask that you endorse or condone; only be patient. We do ask that you assist us in our public relations job."

The focal point of the meeting was a statement of policy adopted by the newly elected all-Guild board, which submitted it to the membership for its approval. Some of the important points in this declaration of policy were:

- (a) Recognition that there was a Communist menace in America;
- (b) The expressed belief that both the Thomas Committee and the Communist Party were equally subversive;

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- (c) Disapproval of three members of the Screen Writers' Guild who testified as friendly witnesses in Washington, because they made public utterances to the effect that the Guild was Communist-dominated;
 - (d) Disapproval of the actions of the ten witnesses who refused to answer the questions;
 - (e) Criticism of the four members of the Screen Writers' Guild among the "unfriendly witnesses" for refusing to say whether or not they were members of the Screen Writers' Guild. "By doing this," the statement continued, "They placed the Guild and the Communist Party in the eyes of the public as two similar organization".

Two resolutions were affixed to the statement of policy. They were as follows:

1. The Guild will appear as amicus curiae in the civil suits to be instituted against the studios by the writers who have been fired for Communist activity, and the Guild will supply "the best available counsel" to this end.
2. The Guild will combat any effort on the part of the producers to form a blacklist of writers for their Communist activity, and will begin its fight in the form of a court injunction to restrain the producers from firing any more writers.

The informants who reported on this meeting stated that following the introduction of the statement of policy there was a free-for-all battle for its defeat led by writers Trumbo, Albert Maltz, Lester Cole and Ring Lardner, Jr., all of whom have been cited for contempt of Congress. The statement of policy was finally passed at 1:00 a.m. by a slender margin of two votes. Many supporters of the statement of policy, however, began to speak in favor of a move to reconsider, which brought another vote, and by a two-thirds margin to reconsider, the measure was passed and the statement of policy was tabled by an overwhelming vote. These sources stated that many of the anti-Communist members of the Guild had left the meeting when the vote was announced on the statement of policy. When these departing members had left, it was the same old story; the Communists outlasted their opponents and won the battle at 2:00 a.m.

An interesting sidelight was pointed out by screen writer [REDACTED] concerning the derogatory remarks made by Trumbo with regard to Schary. According to this source, screen writer Don Hartman took the floor to defend Schary. Hartman pointed out that Schary had spoken out in Washington for political tolerance as he did in New York, and that Schary had tried to get

RKO to vote down this action on the part of the producers. Marteen went on to say that Schary would have to violate a confidence but that he thought under the circumstances Schary could be excused for doing so. He said that Schary has to take this action or quit and "if he quits, he is leaving into the hands of the other side." [redacted] stated that he got the distinct impression that Schary was going along with the producers so that the post of Executive Producer at RKO would not go to an anti-Communist and that, of course, Schary is naturally interested in the pay check of \$8,000 a week.

During the debate previously referred to, Trumbo spoke in a disparaging manner about the three writers who had acted as "friendly witnesses" before the House Committee on Un-American Activities. Trumbo said that he would anonymously write these three writers into the doormouse. He said that he would merely adopt a pen name and continue writing, and that unless it was necessary to have him in for story conferences his identity might not be revealed.

Confidential Informant [redacted] a screen writer, stated that the anti-Communist groups within the Screen Writers' Guild are attempting to establish a proxy voting system whereby they can control voting, as they believe they outnumber the Communist group. It should be noted that in the past they have been inactive; consequently, the Guild has been controlled by the Communist group. According to Informant [redacted] he is of the opinion that the efforts taken by the industry to date in firing certain of the unfriendly witnesses is strictly window dressing, and that they hope the public will feel that "Hollywood's house" has been thoroughly cleaned. He said that Abraham Polansky, screen writer, who has previously been identified as a Communist through a highly confidential and delicate source, was being promoted to take over John Howard Lawson's position as top Communist functionary in the Guild and the Hollywood cultural groups. He was a Communist conspirator in labor circles before he became a writer and, according to this source, might be described as a "tough character", one thoroughly schooled in street fighting and violent revolutionary tactics.

The Los Angeles Daily News on January 14, 1946, reflected that the Screen Writers Guild held a meeting in the Hollywood Roosevelt Hotel on January 13, 1946. At this meeting the "progressive caucus" was defeated in their attempt to fight the black listing of writers cited for contempt by the House Committee on Un-American Activities. At this meeting, the new President,

Sheridan Gibney, of the Screen Writers Guild announced that attorney Thurman Arnold had been retained by the Guild to defend the three writers who had brought civil action against the major producers following their discharge. These writers are Bing Lerner, Jr., discharged by 20th Century Fox, and Dalton Trumbo as well as Lester Cole let out by MGM. According to Gibney, Mr. Arnold had accepted the retainer provided his law partners give their approval.

Screen Actors Guild

The Screen Actors' Guild held its annual election on September 16, 1947. At this meeting a resolution to the effect that no Communists or persons with Communist affiliations could be an officer of the Guild was adopted. This action was publicized in the motion picture trade magazine "Variety" on December 17, 1947. It should be noted, however, that Larry Parks and Anne Revere were both elected to the Executive Board. These individuals have been identified previously in this memorandum as Communists.

On December 3, 1947, motion picture actress [redacted] advised that the Screen Actors' Guild appears to be waging a successful fight to keep out radical actors and actresses from executive positions. She said there were a few, however, who mysteriously seemed to remain in positions of prominence within the organization, which enable the radical group to bring about discord. Some of the radical actors and actresses identified as possible Communists by this source were Howard DeSilva, Lloyd Goff, Larry Parks, Alexander Knox, Karen Morley, Hume Cronyn, and Anne Revere. According to [redacted] executive officer Donald Heagan was endeavoring to keep the radical members out of controlling positions in the Guild.

[redacted] attention was attracted to Jane Strudwick, also known as Jane Sheppard, wife of John Sheppard, the actor. Jane Strudwick had the reputation of being very influential behind the scenes in directing Communist policy for various organizations in Hollywood particularly in the American Veterans Committee, Beverly Hills Post. This informant subsequently identified Strudwick as being identical with Jane Lead, a person whom she knew during the early part of World War II when Lead was actively engaged in raising funds for the Russian War Relief. Lead was at that time allegedly raising \$175,000 for this relief organization at a Shrine Auditorium gathering during the early part of the war. Lead has always been suspected of being a Communist by this source. This belief was based primarily upon the associations of Lead who is known to be close to Howard DeSilva and Herbert Biberman in the Hollywood left wing circle. According to this source, Jane Strudwick specifically claims to be associated with the

British Ministry of Information commonly referred to as "EMI". Strudwick is known to be a contact of a number of British visitors in Hollywood particularly the radical group, which [redacted] thinks are Communists or Communist fellow travellers. [redacted] indicated she did not know whether Strudwick is actually employed by or is merely working with the EMI. Of the individuals mentioned by this source the following have been identified as Communists through highly confidential and delicate sources or reliable confidential informants who are members of the Communist Party: Howard DaSilva, Larry Parks, Karen Morley, Anne Revere, Herbert Biberman, Lloyd Goff and Jane Moad.

Concerning actor Sterling Hayden, [redacted] discussed recent press releases given to Hayden's alleged social contact with the daughter of a prominent Washington, D. C., family at which time he was supposed to have attempted to indoctrinate the girl with his Communist philosophy. [redacted] stated that even though Hayden denied this accusation in the Hollywood trade press, the story must be true as Hayden has handed out "lines" in Hollywood.

According to [redacted] Warrick Thompkins, a close friend of Hayden and a personal acquaintance of [redacted] had recently expressed apprehension over Hayden being subpoenaed before the House Committee as it was felt that Hayden might "break" and if he did he would spill enough information "to hang us all," including "a lot of high Government officials". In the opinion of informant [redacted] both Hayden and Thompkins are members of the Communist Party. She had no documentary proof, however, for this statement.

Thompkins has been identified as a member of the Communist Party in West Los Angeles during the year 1947 by Confidential Informant [redacted] who is a member of the Westwood County Club of the Los Angeles County Communist Party.

Ronald Reagan has advised that he has been made a member of a committee headed by Louis B. Mayer the purpose of which allegedly is to "purge" the motion picture industry of Communist Party members. He said that this committee was an outgrowth of the Thomas Committee hearings in Washington, D. C., and a subsequent meeting of motion picture producers in New York City. Reagan has related that he is firmly convinced that Congress should declare first of all by statutes that the Communist Party is not a legal party but rather a foreign-inspired conspiracy. Second, that Congress should define what organizations are Communist controlled so that membership therein would be construed as an indication of disloyalty. He felt that lack of such a statement on the part of the

Government would make it very difficult for any committee of motion picture people to conduct any type of cleaning of their own household. He pointed out that with regard to the Screen Actors Guild the provisions of the Taft-Hartley Law created an issue in that Anne Revere, the Guild's Treasurer, recently resigned rather than sign a non-Communist affidavit. He said that the recently concluded elections which resulted with Larry Parks and Anne Revere being elected member of the Executive Board may create a similar issue inasmuch as these individuals will also be required to sign non-Communist affidavits. He pointed out that this, however, has not as yet materialized.

On January 13, 1948, [REDACTED] Screen Actors Guild, in describing recent activity in the Guild, stated that the Guild's activity is summarized in a lengthy ballot covering 21 resolutions which was submitted to the members of the Guild as of December 29, 1947, with the request that the members return their vote by mail on each of the 21 resolutions contained in the ballot. Among the resolutions which appeared on this ballot relating to the problem of Communist infiltration of the motion picture industry is as follows:

"WHEREAS, we do not deny the civil right of any person to be a member of the Communist Party; however, we do affirm that a member of the Communist Party has an obligation to the Communist Party which transcends his other obligations and which would transcend his obligations to the Screen Actors Guild as a member of the Board of Directors or as an Officer or executive officer of the Guild.

"NOW, THEREFORE, BE IT RESOLVED, that no person shall be eligible to hold any office or executive office with the Screen Actors Guild, nor to serve on its Board of Directors nor on any Guild committee, unless and until such person signs an affidavit that he is not a member of the Communist Party nor affiliated with such party."

This source stated that when this resolution was discussed at a Guild meeting, arguments against it were advanced which are summarized in the ballot by the following statement:

"ARGUMENTS ADVANCED AT MEETING BY OPPONENTS OF AMENDED RESOLUTION NO. 1:

"There is no proof that the Communist Party is ready to overthrow

or undermine. We don't know what is meant by 'a Communist' or what the Communist Party is. It is a red herring. There is an hysteria all over the country over 'reds'. Our union is democratic, and if we feel a candidate is a Communist we need not vote for him. This resolution begins to destroy the right of an individual to participate fully in our democracy. Producers think this resolution is a great gag. They think we will devote most of our time to deciding who is a red, and won't have time to attend to our business of creating better working conditions."

According to [REDACTED] discussions against this resolution were led by the following four individuals; actor Sam Levene whose arguments were along the line that the Guild and its members did not know who was and who was not a Communist. Levene made the statement he had attended a rally at Gilmore Stadium which was addressed by some of the nineteen persons who were subpoenaed before the Thomas Committee and according to them the Thomas Committee considered everyone at that rally a Communist.

Harland Ward tried to defeat the amendment by ridicule, making a lengthy speech stating that no one should be elected to office in the Guild if he belonged to any of several organizations, and then proceeded to list organizations at random until the membership became so bored it was necessary to take the floor from him.

Lloyd Gough spoke against the resolution and tried to base his argument on the contention it would start a controversy within the Guild at which the producers would sit back and laugh.

According to [REDACTED] the strategy employed by Gough was to try to defeat the resolution by inferring it would furnish aid and comfort to the common enemy of both the right and left, namely the Producers Association.

The above-referred to resolution was passed by the Guild by a vote of 1307 to 157. With regard to this vote, this source pointed out that during the past several meetings of the Screen Actors Guild he has noted the Communist clique therein is usually able to muster a vote of approximately 150 persons. He stated that on some issues they can mislead more or less but that usually their complete voting strength will be approximately 150.

Resolution Number Five also touched upon the subject of Communism to the extent it is involved in compliance with the Taft-Hartley Law which requires the signing of affidavits. However, linked with this resolution was a statement that no one could be elected to office in the Screen Actors Guild unless he was American born.

According to [REDACTED] this latter provision made this resolution undemocratic in the eyes of the Board and they recommended a "no" vote. The final tabulation on this resolution resulted in the resolution not being adopted.

According to [REDACTED] Resolution Number Seventeen was also of interest inasmuch as the Communist element within the Guild campaigned vigorously for its adoption. In [REDACTED] opinion, this resolution illustrates the strategy and techniques resorted to by Communists within a labor organization in their efforts to gain control of a union. This resolution is quoted as follows:

"WHEREAS, the need for a mail ballot in voting for officers, board, and other important issues affecting the membership is, in some measure, recognized and understood as necessary for certain locals within the AAAA, due to a migratory membership of certain affiliates, and

"WHEREAS, the SAG has, since its inception, instituted and retained this form of balloting, ignoring the fact that this necessity did not apply to this organization as its membership, or 90% of it, is concentrated in the area of Los Angeles, and

"WHEREAS, the mail ballot, as used by the SAG, is unfair, misleading to the membership, and tends to allow too much control to remain indefinitely in the hands of the too few who control the SAG, and

"WHEREAS, the mail ballot, in unscrupulous hands, could control the organization by being the sole possessor of the Guild's mailing lists, and with such lists would be able to completely misinform the membership on vital issues, campaign for those who seek office for base reasons and become an evil power impossible to break, and

"WHEREAS, the mail ballot, as used by the SAG, effects the perpetuity of certain incumbents while worthy persons also seeking office are put at a disadvantage because of the lack of the SAG's membership lists for campaign purposes, and

"WHEREAS, a growing membership dissatisfaction is evidenced by the very poor returns in each SAG mail election, as barely 50% of the members bother to ballot, which is in itself a colossal waste of funds, and

"WHEREAS, in other good A.F. of L. unions, independent unions, the national, state and municipal elections are all held by poll balloting, and

"WHEREAS, the necessity for a mail ballot did not and does not now exist for the SAG, so

"THEREFORE, BE IT RESOLVED, that all voting, whether for officers, executive secretary, members of the Board of Directors, or any issue affecting the membership of the SAG shall be by poll balloting, at a place within the city of L.A., Calif."

The arguments in favor of this resolution which were advanced by various members of what informant termed the left wing fringe of the Screen Actors Guild are summarized as follows in the official ballot:

"The mail ballot encourages monopoly in Guilds and Unions and has long been abolished in many of the more enlightened and democratic ones. A mail ballot encourages the election of the incumbents solely because they are so noted on the ballot, regardless of their past voting record on membership issues. The mail ballot, in some unions, is used as a device to perpetuate in office certain groups dedicated to selfish outside interests and inimical to the best interests of the union's membership. The mail ballot places a premium on ignorance of the membership as no one outside of those who control the union has access to the membership lists for the purpose of informing the body. The mail ballot is wrong; if it were otherwise, the federal, state and municipal elections would all be held under such a system. Balloting should be done by the members themselves at membership meetings as is the practice of other democratic, informed and contented unions. A 'Yes' vote is urged."

It is the opinion of [REDACTED] that the goal of the proponents of this resolution was to have frequent Guild meetings which their clique would attend regularly and remain late and in this manner possibly be able to pass resolutions they could not otherwise put through.

According to [REDACTED] the leaders of the Communist element within the Guild continue to be, in his opinion, Ann Revere and Lloyd Gough. He stated that others who support these two individuals regularly are Morris Carnovsky, Larry Parks, and Roman Bohnen.

[redacted] remarked with regard to Gene Kelly who was a First Vice President of the Guild, that a short time ago at a cocktail party he asked Kelly outright if he was a member of the Communist Party. Kelly replied most vehemently that he had never been a member. Kelly then proceeded to point out that he had fooled around with some Party people years ago but found that they, meaning the Communist Party, allowed an individual even less freedom of thought than conservative and anti-labor groups did and for this reason he could never quite go for the organization. He was quick to admit, however, he is definitely on the liberal side in his political point of view, against discrimination of any type and opposed to the tactics of the Thomas Committee as well as any type of government control which in any way may be interpreted as a step toward thought control. [redacted] stated that he felt convinced that Gene Kelly was not a member of the Communist Party.

Concerning Anne Revere, he pointed out that she appears to be one of the most intellectual of the Communists within the Guild in that she has the diplomacy of giving in gracefully when she sees her cause lost. In this way she many times wins friends and her point of view even though she is faced with defeat.

[redacted] IATSE, stated that Robert Montgomery had become very much concerned over the infiltration among young actors and actresses on the part of the Communists. Montgomery has indicated a feeling of alarm in that none of the people who have taken a positive stand against Communism are in the younger age group. Montgomery is of the opinion that all actors and actresses who have taken such a stand will not be on the screen in ten years.

In referring to the actual anti-Communist feelings of the Hollywood screen personalities this informant [redacted] stated he was very much impressed with Montgomery and his attitude on Communism among the actors. With regard to Robert Taylor, however, he stated Taylor "gives a lot of lip service but won't do any work". Concerning Gary Cooper, he related that Cooper was to receive the American Legion Medal of Honor in connection with his appearance in Washington, D.C. However, he stated that Cooper went to Sun Valley skiing and was not interested in the presentation.

[redacted] one of the producers at MGM, has expressed a concern over the infiltration of the young actors and actresses by the Communists and stated that in his opinion the Actors Laboratory is the spot where many of these people get Communist doctrines. He stated that the following persons are instrumental in running the Actors Laboratory and are important in its operations:

Mary Tarcai, Roman Bohnen, Lloyd Bridges, J. Edward Bromberg, Phil Brown, Morris Carnovsky, and Rose Hobart. Of these individuals Tarcai, Bohnen, Bridges, Bromberg and Carnovsky have been identified as Communists through a most highly confidential and delicate source.

Screen Cartoonists Guild

The Executive Board of the Screen Cartoonists Guild Local #852 of the A.F. of L. made it known by an advertisement appearing in the "Hollywood Reporter" on October 30, 1947, that it unanimously voted to refute the statement made by Walt Disney before the House Committee regarding the Disney strike of 1941 that "It was not a labor problem at all".

[REDACTED] Screen Cartoonists Guild, stated that the strike was caused by: 1. The company's unwillingness to recognize the union and to bargain and negotiate a contract. 2. The firing of one of the members for union activities. It was also pointed out that the National Labor Relations Board later reinstated this discharged member with full pay for the time he was out. It should be pointed out that the Business Representative for the Screen Cartoonists Guild is Maurice Howard, who has been identified as a Communist through a most highly confidential and delicate source.

Walt Disney in discussing the Screen Cartoonists Guild pointed out that this union is not affiliated with the Motion Picture Producers Association, but it is linked with the Society of Independent Motion Picture Producers which is headed by Donald Nelson. As a consequence the Cartoonists Guild has not been asked to form a committee to meet with the producers in an attempt to combat Communism as have the other talent guilds. Mr. Disney pointed out, however, that a new election comes up in June, 1948, at which time undoubtedly some action will be taken concerning Communism.

He stated that the Disney Studios now employ the largest percentage of Guild members having approximately 250 people on the regular pay roll so that as the employees of the Disney Studios vote so will the entire membership. He continued by pointing out that he is of the opinion that the Communist problem for the Screen Cartoonists Guild came to a head when the Technicolor Studios were on strike in the recent Conference of Studio Unions-International Alliance of Theatrical Stage Employees struggle. At that time Disney Studios laid off 400 workers and in this group were all persons suspected of being Communists. As a result the Studios took back 30 and the total membership of the Screen Cartoonists Guild has fallen to approximately 500 of which 250 work in one studio the balance being split among MGM, Warner's, Paramount and various independent cartoonist units.

[redacted] Disney Studios, stated that the contract of that studio runs until next August with the Screen Cartoonists Guild. In [redacted] opinion the difficulty with the Cartoonists Guild and its possible Communist infiltration is due to the fact that "our people can't get their friends out to meetings". However, "people are becoming alarmed" and are taking a more active interest in the possible Communist infiltration in the Guild.

Maurice Howard, Business Agent for the Screen Cartoonists Guild, according to Mr. Disney, is a Communist. Mr. Disney was most emphatic in stating that he believes the Un-American Committee should continue its hearings until all persons on its list have been exposed. [redacted] said that the Disney Studios' twenty-five layout and background men are petitioning to drop out of this Screen Cartoonists Guild and are attempting to form a local of a new guild in the Disney Studios. As an example of how determined some persons are to get rid of Howard, [redacted] pointed out that certain Guild members at the Disney Studios owe assessments to the Guild in connection with the motion picture strike which the Guild has been unable to collect. He stated that these individuals have gone on record that they will pay these assessments if Howard is gotten rid of. Howard does not occupy an elective position but was appointed as Business Agent. He is not an officer of the union although union rules state that he should be. However, at the recent election in June certain members of the Guild intend to elect a new Business Agent.

[redacted] is of the opinion that if the Screen Cartoonists Guild does not comply with the provisions of the Taft-Hartley Law by August, it will cease to be the bargaining unit for the cartoonists in the motion picture industry. [redacted] pointed out that members of the Guild are bored with meetings and disgusted at the amount of propaganda that is sometimes presented at these meetings. He recalled having seen "revolutionary posters" from certain South American countries on the bulletin boards of the Guild offices and when questioned as to why these were in evidence Howard said they had been placed there to enable members of the Guild to "study cartooning". [redacted] stated that at one time he was attempting to negotiate a labor point in the offices of the Screen Cartoonists Guild building while a meeting was going on in the room alongside the one he was in. Some girl was speaking in such a loud voice that [redacted] and his associates were unable to hear each other. He said this woman was attempting to sell the persons assembled on the reasons for taking the "Daily People's World". She used as a selling point the fact that the "Daily People's World" is the only local newspaper with a direct wire to Moscow. This incident was pointed out by [redacted] as an example of how the Screen Cartoonists Guild building has been used by Communists.

Screen Directors Guild

The "Hollywood Reporter" and the "Daily Variety" on October 23, 1947, both publicized the fact that the Screen Directors Guild Board did not approve of Director Sam Wood's testimony before the House Committee. Formal objections to Wood's remarks were made to Joseph Martin, Jr., Speaker of the House, by telegram which read, "The Board of Directors of the Screen Directors Guild feels called upon to deny the testimony of Sam Wood regarding Communistic activities in the Screen Directors Guild and it is our considered belief that Wood's remarks are without foundation." The wire was signed by George Stevens, President of the Guild, and the Board of Directors.

[REDACTED]

and motion picture director Cecil B. DeMille have gotten together and decided that they will attempt to exercise control over the Screen Directors Guild by packing the meetings with people friendly to "the American system". Consequently on December 4, 1947, Mr. DeMille called a meeting in his office. The following individuals were in attendance: Sam Wood, Leo McCarey, George Marshall, David Butler, and Tay Garnett. These men laid out a plan of attack to be used at the meeting the following night of the Screen Directors Guild. According to informant [REDACTED] the Screen Directors Guild had sent out the same innocuous notice of the meeting. Mr. DeMille telephonically called George Stevens, President of the Guild, and asked whether the topic discussed in the letter would be the only one brought up at the meeting and the latter replied to the effect that this business would not take long and then they would get down to the real meat of the meeting. When DeMille questioned Stevens as to what this was, Stevens reported it would deal with the present anti-Communist drive on the part of the producers. Mr. DeMille stated that he as well as Sam Wood and George Marshall have not been able to figure out just where Stevens stands on the matter of Communism. Stevens has refused to take a definite stand but in his position as President he attempts to administer the affairs of the meetings in an impartial manner.

Mr. DeMille, together with the men mentioned above, went through the list of members of the Screen Directors Guild and checked the following members who in their opinion are Communists: Curtis Bernhardt, John Berry, Herbert Biberman, Jules Dassin, Edward Dmytryk, Peter Godfrey, Henry Hathaway, Alfred Hitchcock, Phil Carlson, Elia Kazan, Herbert Kline, Zoltan Korda, Albert Lewin, Anatole Litvak, Lewis Milestone, Jack Moss, Max Nosseck, Clifford Odets, Irving Pichel, Otto Preminger, Lewis J. Rachmil, Irving Reis, Jean Renoir, Robert Rossen, Victor Saville, Vincent Sherman, S. Sylvan Simon, Robert Siodmak, Frank Tuttle, Josef Von Sternberg, Bernard Vorhaus, Orson Welles, Billy Wilder, William Wyler.

Mr. DeMille pointed out that this group at a meeting of the Screen Directors Guild act in unison and in the opinion of Mr. DeMille represent the faction within the Guild from whom control must be wrested. Consequently Mr. DeMille and his associates called a certain number of Guild members and packed the meeting of December 5th.

According to Mr. DeMille, they were successful in forming a "militant group" resulting in DeMille's group being able to "blast the Communists." In discussing the meeting the informant [REDACTED] said, "We talked them off their feet," and "they did not expect a crowd and we licked them." Mr. DeMille introduced a resolution which reads as follows:

"WHEREAS, we do not deny the civil right of any person to be a member of the Communist Party, however we do affirm that a member of the Communist Party has an obligation to the Communist Party which transcends his other obligations and which transcends his obligation to the Screen Directors' Guild, as a member of the Board of Directors or as an officer or executive officer of the Guild,

"NOW, THEREFORE, BE IT RESOLVED that no person shall be eligible to hold any office or executive office with the Screen Directors' Guild nor to serve on its Board of Directors nor on any Guild committee unless and until such person signs an affidavit that he is not a member of the Communist Party nor affiliated with such a party or sympathetic to its aims."

Herbert Biberman attempted to offer a substitute motion and in the course of his remarks began to attack the Thomas Committee whereupon Mr. DeMille took the floor and stated that Biberman was out of order and that such a meeting was no place to criticize the Congress of the United States, resulting in Biberman never getting a chance to complete his talk or introduce a motion.

During this discussion that ensued, William Wyler got up to make some remarks and DeMille immediately challenged him from the floor, asking the question, "Are you pro-American or un-American; that is the only question." As a result of the quarterbacking of DeMille and his group the motion indicated above was passed by a vote of 115 to 10. The Board of Directors which includes Lewis Milestone, John Huston, Irving Pichel, did not vote on the original ballot. People from the floor challenged the Board asking for a second vote so that the members of the Board would have an opportunity to clearly register their feelings. As a result a second vote was taken and Milestone, Huston and Pichel voted against the resolution. Sam Wood and Cecil B. DeMille were appointed to the Board of Directors at this meeting.

During the course of the meeting William Wyler "gave a double-talk speech", according to Mr. DeMille, in which he stated that the motion picture industry's committee to combat Communism had announced that "as few innocent persons as possible will be hurt". Following Wyler's speech, DeMille described him as a "badly confused guy". With regard to William Wyler, [REDACTED] stated that he had noticed Wyler is actively promoting the sale of a script worked on by Lillian Hellman. It is the informant's opinion that Wyler possibly is under obligation to Hellman because he is so active in attempting to promote the projected property on which she will work.

According to [REDACTED] Mr. Barney Balaban, President of Paramount, called Wyler in his office and showed him a long list of front organizations to which Hellman had belonged or contributed. Balaban showed Wyler this information thinking he would bring Wyler around by pointing out that there was nothing pro-American in this record. Wyler then accused Balaban of creating a black list and has used this instance to point out that the industry is deliberately blacklisting certain individuals.

The assistant directors have a guild which is known by the name Screen Directors Guild, Junior Branch. The President of this organization is Robert Aldrich. According to Mr. DeMille he is of the opinion that Aldrich "seems to be on the other side" as far as his actions within the Guild are concerned and his group bases their opinions on the action Aldrich has taken in Guild meetings.

On January 13, 1948, the Screen Directors Guild held a meeting at the Crossroads of the World, Hollywood, California. The following report was furnished by Cecil B. DeMille concerning this meeting which broke up at approximately 1:30 A. M.

"Mr. Irving Pichel was present and left early in the meeting. Mr. Milestone, whom I had expected, did not come, and Mr. William Wyler was spokesman for the group we have been uncertain about. The important point was the separation of the Junior Branch of the Guild from the Senior Branch. The Junior Branch consists of the Assistant Directors. They have been led by two men named Robert Aldrich, President, and George Tobin, Vice President. I do not know whether these two men are Communists or not, or Communist supporters or not. I do know they are supported by the Communist group in the Junior Branch, and that the other group—the American group—of the Junior Branch has come to me and talked to me about the necessity of getting these two men out of the control of their Guild as they were trouble makers and had attempted to turn the Guild over to Herbert Sorrell, and had attempted to get Mabel Walker Willebrandt removed as attorney for the Guild and have Margolis substituted in her place.

"During the course of the meeting I made that as a charge when Mr. Wyler asked for a vote of confidence in these two men. The matter was debated for quite a long time. I said I saw no reason why there should be a vote of confidence given these two men when their own branch had been acting on a resolution to force their resignations, which resolution was defeated by the leftist group in their branch. Neither I nor George Stevens could make William Wyler change his resolution. Stevens proposed a compromise and a change that did not constitute a recommendation of their behavior.

"They finally came to a vote and there was a complete defeat for me because I was the only one who voted against the resolution of confidence in them. I would say that the vote opposing me was probably nine men, one of whom was Commander John Ford, recently of the U. S. Navy, and a director. He seems strong in the support of Wyler, but I would say that 60% of the men present had privately expressed to me their opinion about these two men, and believed that they were dangerous men, and that they talked too much and did a very bad job. One told me, as I had already known, that Aldrich was removed from Paramount as a trouble maker and has that reputation pretty well through the industry, and more than one-half of the men had expressed themselves as strongly in opposition, but they are pretty fiery speakers and when the matter came to the vote I was the only one who voted 'No' on the motion of confidence in them.

"Mr. Sam Wood, who had assured me beforehand that he would never vote under any circumstances for a vote of confidence in these two men, said he would not vote because he was not sufficiently informed on the subject.

"That, I think, pretty well gives the Junior Branch into the hands of the leftist group. I had talked to the other leaders of the Junior League before the meeting and they had asked for no separation from the Senior League, and I had told them if they could rid themselves of these two men I would vote for them to stay, and that would have passed that way without notice if Wyler had not countered with his resolution for a vote of confidence.

"In the discussion on the committee meeting at the Beverly Hills Hotel about two weeks ago the sub-committee was reporting to the Board of Directors Guild, and Wyler and myself, George Stevens and Huston were on that committee. (Huston was not present at this

"meeting last night) and I was able to get a motion through putting George Sidney on that committee instead of Huston because I felt the committee was too predominantly leftist. Wyler opposed it very strongly and fought to retain Huston on the committee. Wyler made the statement that he was for the committee because it would give 'them' a voice in management through this committee.

"The whole meeting was very strongly anti-producer. Many members of the committee refused to acknowledge that there was any undue alarm throughout the country caused by the Thomas Committee in Washington. There was no motion made of any kind to support the ten men who are being indicted; that issue was kept absolutely clear. The motion, I understand, was defeated in the Writers Guild, whose meeting was being conducted at the same time.

"The matter was brought up again of condemning the producers' statement given by Eric Johnston. George Tobin is the brother of the two actresses, Vivian and Genevieve Tobin. Most of the assistant directors, Aldrich and Tobin, made violent speeches in opposition to my stand and to me personally for innuendos. I had made no innuendos. I made very direct statements, but I did not accuse the two men of being Communists because I don't know if they are or not, although I know they are supported by the Communist element.

"At one time in this debate Aldrich stated that he did not wish any motion of confidence, but two of the assistant directors had told me prior to the meeting that that's what his price was; that he said he would resign if he could get this motion from the Senior Guild endorsing it, so that he knew about the motion, and evidently Wyler was picked to be the one to present and carry the ball. I do not know why Pichel left before it came to vote, but he did.

"The result was a motion carried giving virtually a clean bill of health to the two men in the assistants branch (Junior Branch), which is supported by the Communist element."

According to Mr. DeMille and his associates they are determined to either split the assistant directors from the directors group or to remove what they believe to be the Communist element of the assistant directors. He has been told that Robert Aldrich "writes William Wyler's stuff and the two work

"as a team. That is why Wyler insisted on a vote of confidence in Aldrich." Mr. DeMille made a statement at the meeting of January 13, 1948, that "I favor keeping the junior members in the Guild because I feel we can keep them from straying into fields in which they should not go." Aldrich immediately challenged this statement from the floor saying that Mr. DeMille was "indulging in innuendo." Mr. DeMille stated that all members of the Screen Directors Guild have submitted non-Communist affidavits, sworn to before a Notary Public. According to Mr. DeMille, Aldrich seems to be fronting for the pressure groups and he is a definite influence in carrying out what seems to be the party line in the political maneuvering within the Guild. DeMille has characterized Aldrich saying "he looks like a red hot baby" and related that Aldrich made the suggestion that the Screen Directors Guild should finance Edward Dmytryk in his fight with the producers.

COMMUNIST INFILTRATION OF LABOR GROUPS

(February 6, 1948 to September 15, 1948)

International Alliance of Theatrical and Stage Employees

Confidential Informant [REDACTED] of the International Alliance of Theatrical and Stage Employees, in July of 1948 reported that Communists within the craft unions in Hollywood had "definitely gone underground" and had ceased all activity except of legitimate union nature. At a meeting of business agents of various unions held prior to July, 1948, Milton Gottlieb, Business Agent of the Screen Publicists Guild, who in informant's opinion had always sponsored Communist causes, was told by the other business agents that if he attempted to get into political and theoretical matters and did not confine himself to union business the group would "blast" him out of the meeting.

Conference of Studio Unions

The Washington Post on February 26, 1948, carried a news article regarding the investigation of the Hollywood jurisdictional labor strike by a House Labor Subcommittee. The article mentioned the testimony of Matthew Levy, attorney for the International Alliance of Theatrical and Stage Employees, who charged that there was Communist influence in the Conference of Studio Unions. This article reported that the Communist issue had at first been ruled out by Subcommittee Chairman Carroll D. Kearns on the ground that it was beyond the Subcommittee's jurisdiction, but upon the demand of Representative Gerald W. Landis the Committee had been expanded and Kearns was overruled with the result that the Communist issue was brought into the Subcommittee's investigation. Levy charged that the A.F. of L. Carpenters Union headed by William L. Hutcheson was "joined in a marriage of convenience" with alleged Communist elements in an effort to destroy the dominant position of the IATSE. Levy further charged that "the subversive drive to bring all Hollywood labor under the influence of the Communist Party centers around the Conference of Studio Unions and Herbert K. Sorrell."

The New York Times of March 5, 1948, also carried a news article regarding the House Labor Subcommittee's investigation of the jurisdictional strike and reported that the Committee had called on the FBI for fingerprint tests on a Communist Party card allegedly issued to Sorrell in 1937 under the name of Herb Stewart. The article stated that Sorrell had testified that the handwriting on the card looked very much like his but denied that it was his handwriting.

The publication "The Film Daily" during the latter part of February and the first part of March, 1948, carried certain news items regarding the House Labor Subcommittee's investigation of the Hollywood strike. Among the items of interest appearing in this publication are the following:

In the issue of February 25, 1948, Richard F. Walsh, President of the IATSE, was reported as insisting that Communism was the underlying cause of the labor trouble in Hollywood and that he planned to press for inclusion of testimony on that issue in the hearings.

The issue of February 26, 1948, reported that the hearings by the Labor Subcommittee had been enlarged to include testimony on the Communist issue.

In the issue of February 27, 1948, Pat Casey was reported as having testified on February 26 that he did not believe that Communism had anything to do with Hollywood labor trouble and that Matthew Levy of the IATSE had read testimony designed to prove that the studio strike leaders were Communist led, or at least Communist inspired. Two witnesses also testified that they did not believe that Sorrell was a Communist.

The issue of March 1, 1948, reported on testimony which had been given before the Subcommittee on the previous Friday by George Mulkey of the International Brotherhood of Electrical Workers, who charged that there were "Red tinges" within the strike leadership. Upon questioning by the Committee Counsel, Mulkey admitted that from 1923 to 1930 he had been a member of the Communist Party but had quit because he found it to be "reactionary." On that same day, IATSE President Walsh had testified that he had found strong Communist support for the strike in Mexico City and in London.

The March 2, 1948, issue referred to additional testimony by Matthew Levy regarding alleged Communist inspiration in the Conference of Studio Union's leadership, but upon questioning by the attorney for the Painters Union, had admitted that he had no personal knowledge of the charges which he had made against Sorrell regarding Sorrell's Communist affiliations. Roy Brewer of the IATSE testified that Communism was not the only issue in the strike, but that he had found it a major factor since he had arrived in Hollywood three years previously.

The March 3, 1948, issue of "The Film Daily" reported on testimony by Levy on March 2, in which he accused the motion picture producers of

trying to "squench" any public investigation of Communism in the studio labor picture and insisted that the producers "know the full story about Communism in labor and talent ranks" but that it was necessary for outside pressure to force them to take any action. Brewer also testified on March 2 that it was his opinion that the Communist objective in Hollywood was a CIO-type industrial union to cover all studio craft workers and that with such a unit functioning "the producers would be forced to dance to their tune."

The March 4 issue reported the testimony of Sorrell before the Committee the previous day stating that Sorrell had denied his Party membership and had denied that the alleged Communist Party membership card for 1937 was his and in this connection stated, "If I had ever joined the Communist Party, I would just as soon tell you because you can't deport me back to Missouri, where I was born. There is no law against being a Communist."

The issue of "The Film Daily" for March 5 reported that the Subcommittee was requesting the FBI to determine whether Sorrell had actually signed the Communist Party membership card.

The March 15, 1948, issue reported that the FBI had furnished a report that the handwriting on the alleged Communist Party card was that of Sorrell. The hearing before the Committee on March 16, as reported in the March 17, 1948, issue of "The Film Daily," was to the effect that John R. Robinson, who stated that he was a close associate of Sorrell in 1937, had testified that in 1937 he had seen Sorrell's Communist Party membership card and had heard Sorrell brag of his Party membership.

In July, 1948, Confidential Informant [REDACTED] reported that the Conference of Studio Unions had for the time being ceased open activity and that some of the Communist leaders of the various unions had dropped out of sight.

Screen Writers Guild

Confidential Informant [REDACTED] in February, 1948, reported that the Screen Writers Guild was still under Communist influence and that even though a new set of officers had been elected following the House Un-American Activities Committee hearing, that the new officers were simply another group of pro-Communists to replace the former group.

Confidential Informant [REDACTED] a screen writer and member of the Screen Writers Guild, advised that certain members of the Guild had

planned to hire former Assistant Attorney General Thurman Arnold for the sum of \$35,000 and expenses to appear as amicus curiae in the suit brought by the "unfriendly witnesses" against the studios, alleging that the writers had been black-listed by the studios. This source also reported that 57 members of the Guild had demanded an emergency meeting of the entire Guild membership in order to determine whether Arnold should be hired, even though the Executive Board of the Guild had previously entered into negotiations with Arnold. The Executive Committee did not feel that the regular counsel for the Guild, Morris Cohen, was competent to appear on behalf of the Guild inasmuch as he was a law partner of Robert W. Kenny, one of the attorneys for the ten writers. This source reported that among the most consistent supporters of the Board's action in hiring Arnold were Ring Lardner, Jr., John Howard Lawson, Alvah Bessie, Gordon Kahn, and Lester Cole, all of whom were identified as 1944-1945 members of the Communist Party by a highly confidential source from the records of Elizabeth Benson.

Lardner announced at a Guild meeting late in February, 1948, that if the suit against the studios was successful, he would contribute "a substantial amount" of his judgment money toward replenishing the Guild treasury if Arnold were hired.

[REDACTED] also reported that the high light of the Guild meeting was a speech by James Cain, who bitterly denounced Communist influence in the Guild and stated that while he had been a member of the Board the last year he knew at least three men whose action on the Board was always based on loyalty to Communism and he then named Kahn, Cole and Lardner. The three individuals promptly demanded that Cain retract his remarks and he retorted by stating he was tired of having to "stick my neck out" for Communists. Cain stated that he would be willing to retract anything he had said if any of the three individuals he had named would then and there deny that they were Communists. However, all three ignored Cain's question.

This same source reported that he had received a letter indicating that the group was putting new limitations on proxy voting and that anyone with five or more proxy votes must register such proxies before 7:30 P.M. on the night of the meeting and unless registered by 8 P.M. such proxies would not be recognized. The informant reported that the anti-Communists within the Guild had been using proxies as a means for attempting to control the Guild's actions, inasmuch as the Communist members always came to the meetings, voted in a bloc, and always stayed late.

In connection with the hiring of Arnold by the Guild, the column written by George Dixon appearing in the New York Daily Mirror of February 27,

1948, commented on such hiring. This column also made reference to the request by the Guild to the Treasury Department for a ruling that funds donated to the Guild to hire Arnold would be tax exempt on the part of the donors. In this connection Dixon stated, "To my mind, that is the ultimate in gall. Imagine asking the Government to permit tax deductions to defend persons accused of defying the first institution of Government."

The Los Angeles Daily News of February 28, 1948, reported that Arnold was in Los Angeles to confer with officers of the Screen Writers Guild regarding his employment in connection with the suit by certain members of the Guild against various Hollywood studios. Arnold was very critical of the studios for their actions in allegedly black-listing the writers.

[REDACTED] previously identified, reported that at a meeting of the Guild on March 23, 1948, the action of the Executive Board in hiring Arnold had been upheld by the Board membership. In connection with the application by the Guild to obtain tax exemption status for donations to the fund to hire Arnold, [REDACTED] a confidential source of the Los Angeles Office, reported that he had learned that Senator Ball had also been interested in this matter and that an investigation by the Senator at the Treasury Department had failed to reveal any request on the part of the Guild for such an exemption.

[REDACTED] a screen writer at Warner Brothers, who is a source of information for the Los Angeles Office, reported that at a meeting of the Guild on May 10, 1948, the anti-Communists had packed the meeting and that one of the items on the agenda was the question of discontinuing the Guild's publication in order to reduce expenses. It was voted that the magazine weekly be continued with volunteer help, which in the opinion of the informant would mean that the Communists would continue to control the publication. At this meeting a resolution was proposed condemning the Mundt-Nixon Bill, but the informant and members of his group were able to defeat the resolution.

The Washington Star of May 30, 1948, carried a news item reflecting that the officials of the Screen Writers Guild had filed a suit attacking the motion picture industry's stand against hiring members of groups advocating the overthrow of the Government. The article stated that the petitioners would include thirty top writers for the stage and screen, none of whom were members of the Communist Party or who had any connection with the ten Hollywood writers charged with contempt of Congress in October, 1947. The article stated that the defendants in the suit would be the Motion Picture Association of America, the Association of Motion Picture Producers,

the Society of Independent Motion Picture Producers, Paramount, Loew's (M-G-M), RKO, Warner Brothers, 20th Century-Fox, Columbia and Universal Pictures, and Eric Johnston. The purpose of the suit was to void a resolution which the industry associations allegedly adopted in November, 1947, that they would not "knowingly employ a Communist or a member of any Party which advocates the overthrow of the Government by force or by any illegal or unconstitutional method."

In July, 1948, Los Angeles informants reported that the Screen Writers Guild had not held a meeting for the past sixty days and that the Guild members did not know the status of the suit filed on behalf of the Guild nor did they have any current information on Guild matters. It was the opinion of Informant [REDACTED] that the Board of Directors has not been holding meetings of the Guild but has been running the Guild with general membership meetings and that in his opinion the Communists and fellow travelers had ceased having meetings because "they are getting pushed around by our proxies." It was also this informant's opinion that an effort would be made on the part of some Guild members to do away with proxy voting which would mean the defeat of informant's group and that the Communists and their friends would emerge as the dominant factor within the Guild.

In reference to the suit filed by the Screen Writers Guild, previously mentioned, [REDACTED] previously identified, was of the opinion that L. B. Mayer of Metro-Goldwin-Mayer was "sore" at Eric Johnston inasmuch as he feels that Johnston is personally and entirely responsible for the suits facing the producers, and that the anti-Communist stand of the industry is entirely the work of Johnston. The informant reported that he believes that the person responsible for Mayer's viewpoint is Leo Spitz of Universal International Studios. This informant was also of the opinion that the Communists within the motion picture industry had gone completely underground.

Screen Actors Guild

The Los Angeles Examiner of January 15, 1948, reported that it had been voted by the members of the Guild that officers, directors and committeemen of the Guild must sign, individually, affidavits that they are not Communists. This article stated that the vote in favor of the resolution calling for the non-Communist declarations was 1,307 to 157.

Screen Cartoonists Guild

[REDACTED] Disney Studio, who is a source of information for the Los Angeles Office, furnished

information regarding efforts by Communists to use labor unions. He stated that in December of 1947 he had received a call from a friend to the effect that the Screen Cartoonists Guild was to hold a meeting and that as a result of this meeting, the Guild would take a stand against the action of the producers against the "unfriendly witnesses" at the hearing before the House Committee on Un-American Activities. The informant stated that he had received no notice of the meeting and upon calling the shop stewards he learned that they had also not heard of the meeting, although it was to be held that night. The informant then called a meeting of all of the cartoonists, turned the meeting over to the stewards and, as a result, many of them attended the meeting that night in a body and when the proposal was made it was defeated by a vote of 84 to 72.

This informant also reported that many members of the Guild were concerned over the activities of Maurice Howard, the Business Agent of the Guild, and that many of them wanted to get rid of Howard but did not know how to proceed. It should be noted that Howard in 1944 was a member of the Communist Party according to a highly confidential source (Los Angeles Informant [REDACTED])

In July of 1948, [REDACTED] stated that the cartoonists employed by the Disney Studios within the Guild had led a move which resulted in the ousting of Howard as Business Agent for the Guild, and that on the day before the nomination for new officers of the Guild, the Disney members had nominated Raymond T. Macomber as Business Agent, and that during the elections in June of 1948, as a result of the activities by the "Disney group," Macomber was elected over Howard by a vote of 205 to 172. [REDACTED] stated that this put an end to the Communist domination of the Guild since it was formed in 1941.

The informant also stated that the Guild had voted to sign non-Communist affidavits and he was of the opinion that Howard's career in Hollywood was finished.

Confidential Informant [REDACTED] previously identified, was of the opinion that as a result of the election in the Guild, that that union would become an anti-Communist group.

Screen Directors Guild

Confidential Informant [REDACTED] reported that he and a group of nine other top directors, all members of the Guild, had arranged a confidential meeting on March 12, 1948, for the purpose of deciding on a slate of officers whom they would attempt to elect at the coming Guild

elections. The plan was for each of these ten individuals to have nine other Guild members present that night or have their proxies, all of whom were known to be anti-Communists. It was the hope of this informant that his group would be able to get all non-Communist officers and thus place the Guild on a definitely anti-Communist side.

This same informant reported that a meeting of the Guild had been held on March 23, 1948, and following a discussion the Guild had decided to require its officers and directors to sign an anti-Communist pledge which included a statement that the signer was not and had not been a member of the Communist Party and that the signer was not in sympathy with the aims of the Party. A resolution embodying the terms of the pledge was passed by a vote of 113 to 9.

The informant reported that Irving Pichel and Lewis Milestone had signed an anti-Communist pledge but not the one which had been adopted by the Guild. During this meeting a discussion came up as to the Communist Party membership of Pichel and Milestone, and [REDACTED] stated that he personally knew that Milestone had been a Party member. (The Bureau is not in possession of any positive proof of Milestone's Communist membership).

[REDACTED] in July, 1948, reported that the Guild elections had resulted in the election of non-Communist officers and that since that election the meetings had been concerned strictly with business matters pertaining to the Guild itself and that there had been no political discussions and no questions of issues facing either persons or nations. He said that as an example, that at a recent meeting of the Guild, Irving Pichel made several speeches, all of which were strictly union business, although Pichel had always previously used the Guild as a sounding board for political speeches.

The informant expressed the opinion that the Communists and their friends in the Screen Directors Guild had gone underground. He also cited as a change of attitude the fact that a few years previously his influence within the Guild would have been resented but that he now finds various members asking his opinion and advice. He also stated that some of the younger directors were adopting a positive anti-Communist stand and he believes that eventually younger men can be trained to take over the direction of the Guild who are opposed and unfriendly to the Communists.

II. COMMUNIST INFILTRATION OF LABOR GROUPS (September 16, 1948, to July 15, 1949)

Conference of Studio Unions

It will be recalled that during the 1946 studio strikes sponsored by the Conference of Studio Unions, several individuals were arrested by the Los Angeles Police Department at Columbia Studios for violating a court ban on mass picketing. The "Hollywood Reporter" in its issue of December 1, 1948, stated that 35 studio pickets would appear in court for resentencing inasmuch as their appeals to the Supreme Court had been turned down.

During the spring of 1949, Los Angeles Informant [redacted] advised that Herb Sorrell, leader of the Conference of Studio Unions, had been completely eliminated as a force in the motion picture industry and that the Conference of Studio Unions had "ceased to exist". This informant advised that Sorrell's influence had waned to the point where his original union, the Painters Union, had a membership of less than 25 individuals employed in the motion picture industry out of a total of 600.

Screen Publicists Guild

Los Angeles Informant [redacted] during the spring of 1949 stated that it was his opinion that the International Alliance of Theatrical and Stage Employees would soon take over the Screen Publicists Guild and when it had been accomplished, all pro-Communist individuals would be eliminated. Also, according to this informant, the IATSE intends to take over the Costumers Union and would eliminate all pro-Communist individuals from that union. When these two steps are taken, the "back lot" or labor end of the motion picture industry, comprising 20,000 workers, according to the informant, will be free from Communist influence.

Screen Writers Guild

Los Angeles Informant [redacted] in the fall of 1948 reported that the Screen Writers Guild at that time was up against the greatest fight of its career and that there was a definite possibility that the Guild might become split during a dispute with the result that the non-Communist members would pull out and petition for a National Labor Relations Board election.

During October, 1948, while the Guild was in the process of nominating officers and a Board of Directors for the ensuing term, the pro-Communists within the Guild had nominated a slate which the informant believed would be the means of putting the Guild back within the control of the Communists. In order to combat this situation, the anti-Communists on October 18, 1948, filed a slate of officers by circulating a petition and in addition planned on entering nominations from the floor. Los Angeles Informant [redacted] expressed the opinion that the fight

within the Guild had been obviously lost to the Communists while Informant [redacted] felt that the non-Communists might still salvage control of the Guild. In connection with the proposed election, Los Angeles Informant [redacted] advised in October, 1948, that the Communists and fellow travellers within the Screen Writers Guild had attempted to have the organization's constitution changed to prohibit the use of proxies, but that this move had been defeated by the anti-Communists within the Guild.

In January, 1949, the Los Angeles Office advised that the election within the Screen Writers Guild had resulted in the defeat of the Communist element within the Guild, and the election of anti-Communists to all positions of prominence. Los Angeles Informant [redacted] reported that one group within the Guild had submitted a petition nominating Lester Cole and Ring Lardner, Jr., for the Executive Board. Both Lardner and Cole are known Communist members and are two of the "Hollywood Ten".

Informant [redacted] stated that had the anti-Communists not been elected it had been the intention of the majority of the Screen Writers Guild to pull out of the Guild and form a new union, and to ask that the new union be certified as the bargaining agent of writers within the industry.

The "New York Times" of November 5, 1948, reported that Judge Samuel H. Kaufman had dismissed the civil antitrust suit which had been filed by the Screen Writers Guild charging that motion picture producers had conspired to govern the political views and associations of persons engaged in the production of pictures. The dismissal was on technical grounds and the complainants were granted leave to file an amended complaint. The suit was originally brought charging that the producers had agreed at a meeting in November, 1947, that they would not employ a Communist or a member of any group or party which advocated the overthrow of the United States by force or any illegal or unconstitutional methods.

Screen Office and Professional Employees Guild

The October 8, 1948, issue of "Counterattack" reprinted portions of a letter written by Barney Balaban, President of Paramount, to the Screen Office and Professional Employees Guild, which "Counterattack" described as an affiliate of the United Office and Professional Workers of America, and then described both of such unions as "Communist controlled".

Balaban stated that union officials had refused to file non-Communist affidavits and, therefore, Paramount was declining to negotiate with the unions. Among the statements quoted by "Counterattack" from Balaban's letter were the following:

"As Americans we are opposed to all that Communism represents today. As those who share the responsibility for the welfare of the industry we are opposed to Communist infiltration into our ranks. An overwhelming accumulation of evidence convinces us that the Communist Party and its adherents are bad for our country and bad for our industry. Our position, therefore, is very simple. We propose to exercise every legal right to keep them out of our affairs.

* * *

"If ever there were a time for each of us to stand up and be counted, this is it. Why should any American hesitate to stand up and state 'I am not a member of the Communist Party and I'm glad to swear to it!' What opprobrium is there in the act of signing an affidavit that one is not an agent of a foreign government? What is this incredible attitude that stills the tongue and stays the hand from enlisting on the side of democracy? . . ."

The December 16, 1948, issue of the "Daily Worker" indicated that the Screen Office and Professional Employees Guild had been appealing to movie-goers in New York City to stay away from Loew's Theaters on Thursday and thus help Loew's office employees to force the company to resume contract negotiations. The article stated that the union had charged Loew's management with months of stalling in connection with contract negotiations.

Labor League of Hollywood Voters

The "Hollywood Reporter" of November 11, 1948, contained a news item that the Labor League of Hollywood Voters had been formed to block Communist penetration of motion pictures and that Ronald Reagan was Chairman and Roy Brewer was Vice Chairman. The article continued that during the recent election, the Labor League of Hollywood Voters had endorsed anti-Communist candidates. Los Angeles Informant [redacted] in discussing this organization, stated that it was mainly an American Federation of Labor organization which had been formed to bring pressure on various AF of L organizations to get rid of Communists and to cease sponsoring candidates endorsed by the Communists. During this discussion this informant was of the opinion that the then current unemployment in the movie industry was furnishing fertile grounds for the Communists, and he was of the opinion that if the unemployment and depressed production situation continued that the Communists would make more inroads into Hollywood labor or would at least succeed in stirring up difficulty.

Motion Picture Industry Council

The "New York Times" of February 1, 1949, reported that the Motion Picture Industry Council which had been established late in 1947 at the suggestion of Eric Johnston "to weld all elements of the industry into a solid front after

the enunciation of the anti-Communist hiring policy", had been split wide open by the withdrawal of the Hollywood AF of L Film Council which represented AF of L motion picture unions, including the Screen Actors Guild and the International Alliance of Theatrical and Stage Employees. The AF of L withdrawal was reportedly due to the choice of Cecil B. DeMille as Chairman of the Council succeeding Dore Schary. DeMille was described as a "persona non grata" to the AF of L because of his dispute with the Federation of Radio Artists when he refused to pay a \$1.00 assessment in 1944 on the grounds of political freedom. Subsequently, the American Federation of Radio Artists banned DeMille from the air. This article stated that the withdrawal of the AF of L Film Council was "regarded as a severe blow to the Council since the avowed purpose of the organization was to unite film labor and film management in a solid front".

III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

The Communist Party Directive of 1935, as reported by Confidential Informant [redacted] previously referred to herein which directed the Communists to penetrate the motion picture industry, included a specific call to the Communists requesting that they concentrate on the so-called intellectual groups composed of directors, writers, artists, actors, actresses, and highly paid technicians. In this field of intellectual groups, particularly among the writers and directors, the Communists have been most successful and their influence has been far reaching. According to [redacted] the Communist activity in this field has been to work through front organizations which were not openly identified as Communist Party groups but, nevertheless, were controlled or under the influence of the Party through its official membership.

To further substantiate the report of Informant [redacted] Confidential Informant [redacted] of the New York Office has related that a part of the Communist Party's general program to infiltrate the motion picture industry was to penetrate the so-called intellectual groups in Hollywood. According to [redacted] one of the key figures of the Communist Party in propagating this plan of infiltrating the intellectual groups is John Howard Lawson. Lawson has been identified as a Communist screen writer in Section I of this memorandum.

Informant [redacted] reported that in 1930, in the Soviet Union there was set up an organization known as the International Union of Revolutionary Theatre. This group was the parent of a multitude of sub-organizations which, in the United States, were known as Workers' Theatres, Theatre Groups, et cetera. The first group formed as an outgrowth of the International Union of Revolutionary Theatres was the League of Workers' Theatres, created in New York in approximately 1932. During 1934, its name was changed to the New Theatre League.

New Theatre League

Informant [redacted] has reported that this organization set up a National Executive Board in 1935, composed of representatives in the writing and directing field throughout the United States. Among the individuals who were associated with this group in an executive capacity and who have been active in Hollywood are John Howard Lawson, writer; Albert Maltz, writer; Clifford Odets, writer; Jay Leyda, director; Lester Cole, writer; Herbert Biberman, director; Frank Tuttle, director; J. Edgar Bromberg, actor; Lionel Stander, actor; and Donald Ogden Stewart, writer. Of the above mentioned individuals Lawson, Maltz, Leyda, Cole, Biberman, Tuttle, and Bromberg all have been identified as Communists and their Communist affiliations are set out in Section I. Clifford Odets, according to Informant [redacted] was one of the original organizers of the League of American Writers.

Lionel Stander has been reported by Informant [redacted] as having been a member of the American League for Peace and Democracy, as well as having been active

in the American League Against War and Fascism and the North American Committee To Aid Spanish Democracy. Informant [redacted] has advised that Stander was at one time one of the most active Communists of the Hollywood professional set. Donald Ogden Stewart, according to Informant [redacted] was a member of the League of American Writers, the American Peace Mobilization, International Workers Order, Screen Writers Guild, Hollywood Writers Mobilization and the American League for Peace and Democracy. Stewart has been identified by Informant [redacted] as a Communist.

The American League Against War and Fascism and the American League for Peace and Democracy both are subversive organizations and have been declared subversive within the purview of the Hatch Act. The North American Committee To Aid Spanish Democracy is a Communist influenced organization as is the International Workers Order, both of which have been referred to the Department for its consideration under Executive Order Number 9835, dated March 21, 1947. The Hollywood organizations with which these individuals are affiliated are discussed in this Section of the memorandum.

League of American Writers

According to [redacted] another mobilizing force in the cultural field which was active in the early 1930s in Hollywood, California, was the League of American Writers. The League of American Writers was said to be a part of an international organization of writers and intellectuals which had its origin at a World Congress of Writers held in Kharkov, Russia, during November of 1930.

Soon after this Congress, there appeared in the United States groups of writers in the larger cities who organized themselves under the direction of the Communist Party into what were called John Reed Clubs. According to Informant [redacted] a convention, in January 1935, was held in New York City of the John Reed Clubs. According to this source, the principal business transacted by this session was to call another Congress of writers which was to be held in New York City, April 1935. When this Congress convened, all John Reed Clubs were dissolved and in their place a much broader organization was formed known as the League of American Writers. Confidential Informant [redacted] related that at this first writers Congress, the Communist Party was openly represented and the Congress was under the direction of Earl Browder, at that time secretary of the Communist Party, USA. Soon after this meeting, the Hollywood motion pictures began to attract writers from all parts of the United States and in fact from all parts of the world. This resulted in the establishment of the Hollywood Chapter of the League of American Writers in the Fall of 1935. According to Informant [redacted] the purpose of this group was to bring the writers employed in the motion picture industry under the influence of the League of American Writers which at that time was the foremost Communist front organization operating in the so-called intellectual fields for the Communist Party in the United States. He related that the efforts of this group were extremely successful which resulted in this branch becoming, in a short time, the dominant unit of the League and one of its strongest propaganda instruments.

██████████ related that up until the time of the signing of the Hitler-Stalin Pact on August 23, 1939, the League of American Writers, including the Hollywood Chapter, worked out in the open and was most successful in its Communist activities. However, following the signing of this Pact the League being completely under the control of the Communist Party changed its position from one of collective security to isolation which resulted in the League becoming very cautious and working practically in secret. This change in policy exposed the League to the public as a Communist front organization. On July 17, 1947, Informant ██████████ furnished a list of the last set of officers and executive board members of the League of American Writers, which was taken from the stationery of the organization. According to ██████████ these officers were elected at the Fourth Writers' Congress held in New York City, June 6-8, 1941, for a term of two years. According to ██████████ these officers remained in office until the organization went out of existence in 1943. The officers elected in June of 1941, were the following:

Theodore Dreiser	Honorary President	Novelist
Daschiell Hammett	President	Screen Writer
Donald Ogden Stewart	Vice President	Screen Writer
John Howard Lawson	Vice President	Screen Writer
Albert Maltz	Vice President	Screen Writer
Meridel Le Sueur	Vice President	Writer for "New Masses"
George Seldes	Vice President	Editor of "In Fact"
Richard Wright	Vice President - Negro -	Writer
Franklin Folsom	Executive Secretary	

The executive board consisted of 36 members of which 9 have Communist Party records. In addition to these 9, the Honorary President Dreiser and the Vice President Maltz also have Communist records. These Communist records are as follows:

Theodore Dreiser

The "Daily Worker", Communist newspaper, on July 30, 1945, carried the following headlines: "Theodore Joins The Communist Party." It stated "Dreiser, an outstanding novelist of the world, applied for membership in the newly reconstituted Communist Party and was admitted by a unanimous vote of the delegates at the convention in New York City." Dreiser died on December 29, 1945.

John Howard Lawson

The Communist Party affiliations of John Howard Lawson are set out in Section I of this memorandum.

Albert Maltz

The Communist Party affiliations of Maltz are also set out in Section I of this memorandum.

Georgia Backus also known as Mrs. Herman J. Alexander

The Communist Party affiliations of this individual will also be found set out in Section I of this memorandum. With regard to Backus, it should be pointed out that [REDACTED] a Confidential Informant of the Los Angeles Office, advised that in May of 1943, Backus was in the cast of the new radio play "The Life of Riley" at the National Broadcasting Company.

Alvah Cecil Bessie

The Communist affiliations of this individual are also set out in Section I of this memorandum. [REDACTED] it was ascertained in March of 1946, that Bessie was dismissed from Warner Brothers because of his activities in the studio strike and due to the fact that following the strike, it became apparent that he was sympathetic with the Communist element. In 1938 Bessie fought in the ranks of the Abraham Lincoln Brigade and following the conflict, he wrote, "Men in Battle."

John Milton Bright

John Milton Bright, a screen writer, has been identified through a highly confidential but most delicate source on November 4, 1943, as a member of the Northwest Section of the Los Angeles County Communist Party. At this time through this source, it was ascertained that he held the position of educational director of Branch C in the Party.

Lester Cole

Lester Cole, who is a screen writer by profession, has been identified as a member of the Communist Political Association and the Communist Party. His Communist connections are set out in Section I of this memorandum.

Ruth McKenney

Richard Branston also known as Bruce Minton

Ruth McKenney, writer and the wife of Richard Branston, admitted membership in the Communist Party before a victory rally held in Washington, D. C. on January 16, 1942, according to Sally Muchmore of the Washington, D.C. Press Bureau. Through a highly confidential but most delicate source, it was ascertained on May 6, 1944, that on March 1, 1944 Bruce Minton transferred from the Washington, D.C. Branch of the Communist Party to the Hollywood, California Branch and that his wife, Ruth McKenney likewise transferred from the White Collar Branch of the Communist Party in Washington, D. C., to the Communist Party in Hollywood, California.

The Los Angeles "Daily News" in the September 19, 1946, issue carried an article reflecting that Bruce Minton and his wife Ruth McKenney were ousted from the Communist Party.

W. L. River

River, who is employed as a screen writer, has been identified as a member of the Communist Political Association and the Communist Party. His Communist Party affiliations are set out in Section I of this memorandum.

Philip Edward Stevenson

Stevenson, a novelist, playwright and short story writer, has been identified as a member of the Communist Party and Communist Political Association. His Communist affiliations are set out in Section I of this memorandum.

Tess Slessinger, with alias Tess Shlesinger, also known as Mrs. Frank Davis

Tess Slessinger collaborated with Frank Davis on the screen play, "Claudia and David," for Twentieth Century Fox. She has been identified through a very reliable but extremely delicate source on August 31, 1944, as a member of the North West Section of the Los Angeles County Communist Political Association. The "Los Angeles Times", on February 23, 1945, reflected that Tess Slessinger died in Upland, California on February 22, 1945.

Hollywood School for Writers

The League of American Writers established in Hollywood, according to Informant [redacted] the Hollywood School for Writers which acted as a subsidiary of the League of American Writers and was said to be a transmission belt whereby budding writers were developed along political lines following by the League of American Writers and conditioned for eventual membership in the League as well as the Communist Party. This School was established in October of 1939. An examination of its listed instructors and lecturers for 1942-1943 reflects that the majority of them have been identified with various Communist Front movements. Many of them actually were members of the Communist Party, such as John Howard Lawson, Guy Endore and Dalton Trumbo. The Communist Party affiliations of these individuals are set out in Section I of this memorandum.

Hollywood Writers Mobilization

According to Informant [redacted] of the Los Angeles Office, the Hollywood Writers Mobilization is another offshoot of the League of American Writers. [redacted] stated that when the Communist Party line changed with the invasion of Russia by Adolf Hitler on June 22, 1941, it became necessary to dissolve such organizations as the Hollywood Peace Forum, the Hollywood League for Democratic Action, the American Peace Mobilization and the Motion Picture Democratic Committee which had been opposing the entrance of the United States into war. By February of 1942, [redacted] stated these organization had been "liquidated" and the Communist Party had declared itself for full participation in the war.

The first of these to emerge, according to [redacted] was the Hollywood Writers Mobilization. [redacted] related that this organization actually came into existence early in 1942. He stated that the personnel of the new organization included writers in the motion picture industry who had heretofore been affiliated with the League of American Writers. The Chairman of this new organization was Robert Rossen whose Communist Party affiliations are set out in Section I. Rossen has also been active in the Screen Writers Guild, a Communist influenced group.

Confidential Informant [redacted] of the Los Angeles Office related that the following eight guilds sponsored the Hollywood Writers Mobilization at the time it was set up, and that each of these guilds was under Communist influence:

1. Screen Writers' Guild
2. Radio Writers' Guild
3. Screen Publicists' Guild
4. Screen Readers' Guild
5. Screen Cartoonists' Guild
6. American Newspaper Guild
7. Independent Publicists' Guild
8. Song Writers' Protective Association

He related that while the total membership of these Guilds was approximately 7,500, the Hollywood Writers Mobilization was operated by representatives or delegates from these Guilds which number not more than twenty-five individuals as John Howard Lawson, Robert Rossen, Francis Faragoh and Herbert Biberman, all of whom he described as Communists. The Communist affiliations of all of these individuals with the exception of Francis Faragoh, are set out in Section I of this memorandum. He related that the organization was a paper-type group which "stooged" for the League of American Writers, through which the latter continued to operate as a propaganda agency for the Communist Party.

The announced purpose of the Hollywood Writers Mobilization was to mobilize the writers in the screen industry to assist in the war effort and particularly to assist the various Government and military agencies in the preparation of propaganda material for use either against the enemy or for general morale purposes at home. [redacted] described the organization's primary purpose as being the providing of material for military camp shows slanted to project the Communist line. He further described it as a clearing house for Communist propaganda in Hollywood.

Marc Connelly, one of the dominant figures in the creation of this organization, in testifying before the Joint Fact Finding Committee on Un-American Activities in California on July 13, 1944, stated that the Hollywood Writers Mobilization "has been supplying the Office of War Information, the Army, the Navy, the USO and the Red Cross" with publicity material.

According to Informant [redacted] this organization injected such phases of

Communist propaganda into its work as the demand for a second front, freedom for India, independence for Puerto Rico, racial equality and similar material which fostered the Communist Party program.

In May of 1942, the Los Angeles Office learned that the publication of the Hollywood Writers Mobilization known as the "Communique" was now captioned "Communique, Hollywood Writers Mobilization for Defense in Cooperation with -- OEM". The publication was being mailed under the official Government frank which read "Executive Office of the President, Office of Emergency Management, Washington, D.C., Official Business. Penalty for Private Use to Avoid Payment of Postage, \$300 GPU." The Los Angeles Office obtained two copies of this publication, one dated April 10, 1942, and the other dated April 17, 1942. The April 17, 1942 issue is maintained in the files of the Bureau.

Confidential Informant [redacted] of the Los Angeles Office reported the following information concerning the background of this set up. He related that the head of the radio section of OEM at Washington was Bernard Schoenfeld, who was a close friend of Garson Kanin, the individual in charge of the film section of OEM. Michael Kanin, a brother of Garson and Fay Kanin, the wife of Michael are writers who were connected with the League of American Writers. Garson Kanin, according to this source, went to Schoenfeld in Washington and told him that he, Kanin, had a brother and sister-in-law who were in Hollywood. He stated that they were talented in writing and that they were very anxious and willing to be of assistance in the OEM. As a result of these contacts, Fay Kanin was out to work on a radio project preparing information being put out by the OEM. After which, Michael Kanin appeared and suggested that they should get busy and contact the Hollywood League of American Writers and endeavor to have them prepare the information which was to be put out in the "Communique."

Mr. R. H. Washburne was contacted on October 13, 1942, at which time he advised that he was appointed by Bernard Schoenfeld of the Office of Emergency Management to be in charge of the Los Angeles Branch of the OEM Information Division. He related that shortly thereafter he was contacted by Mr. Fay Kanin, Michael Kanin, Ring Lardner, Jr. and others to discuss the means of obtaining the aid of certain film writers to publicize those things which the Office of Emergency Management, Information Division, wished to give publicity in order that correct information could be made known to the public by the best possible means. He stated that on this occasion the "Communique", an information letter, was decided upon as being the best method for this publicity.

Mr. Washburne related that he wrote a Mr. Robert [redacted] of the Office of Emergency Management, Washington, D.C. and obtained authority to publish the "Communique". The articles for the "Communique" were written by the committee which was composed of the aforementioned writers and others and were submitted to Mr. Washburne. Washburne related that he edited [redacted] articles which were taken mimeographed, assembled and distributed by his staff to members of the Film Writers Guild. According to Washburne, the specific purpose of this information letter was to put information into the hands of the members of the Film Writers' Guild, with the idea that these persons would stop it in the production upon which they

were working so that this information would be made available to the public and would give proper publicity to those things which the Office of Emergency Management felt should be publicized. Shortly after this committee was formed, Wash- [redacted] stated that he was contacted by the Hollywood Writers Mobilization who informed him that their organization had been set up for just such a purpose and that therefore there was a duplication by the organization and the committee. Consequently he related, that the committee became a part of the Hollywood Writers Mobilization. He stated that the first eight editions of the "Communique" were prepared on paper furnished by the Office of Emergency Management and were mimeographed by the Office of Emergency Management Staff. He also related that the first three editions of the "Communique" were mailed under the franking privilege.

In March of 1943 the publication "Variety" reported that the Coordinator of Inter-American Affairs would make transcripts of Office of War Information- Hollywood Writers Mobilization radio programs for broadcast in foreign languages. The air show referred to was a radio program entitled "Free World Theatre Air Show", which was instituted and produced jointly by the Office of War Information and the Hollywood Writers Mobilization. "Variety" also reflected that the Hollywood Writers Mobilization held a meeting of forty writers to supply ideas for this program under the Chairmanship of John Wexley, who has been identified as a Communist and whose Communist Party affiliations are set out in Section I of this memorandum. The Free World Theatre Program had such individuals connected with it as Jay Gorney, Edward Eliscu and Henry Myers, writers of the propaganda musical comedy "Meet the People." These individuals likewise have been identified as Communists and their Communist connections are set out in Section I of this memorandum.

Special service contact [redacted] of the Los Angeles Office advised that the Hollywood Writers Mobilization also wrote and produced a series of short propaganda plays for the OWI for use in industrial plants and Army camps. Those assisting in this phase of activity included well-known members of the League of American Writers, a Communist front group. In addition, the Hollywood Writers Mobilization worked closely with Nelson Poynter who, until July of 1943, was coordinator for Government films for OWI. [redacted] related that the production of these films was under the direct control and supervision of Poynter and that Poynter before accepting these films demanded a pro-Russian slant as a prerequisite to acceptance. He reported that Poynter associated himself with the Hollywood Writers Mobilization and worked closely with Communists Robert Rossen, Waldo Salt and Frank Tuttle, all of whom have been identified as Communists in Section I of this memorandum. Poynter's office was discontinued in July of 1943.

In conjunction with the University of California at Los Angeles the Hollywood Writers Mobilization jointly sponsored the Writers' Congress. Actually, according to [redacted] this Writers' Congress was the Fifth Congress of the League of American Writers had become publicly branded as a Communist dominated group. This Congress was held as scheduled and attended by some fifteen hundred writers from all over the United States. Informant [redacted] related that the Holly-

wood Writers Mobilization was the medium whereby the Communist control of the entire proceedings was established and maintained. He stated that the leading Communist writers were said to have attended and dominated every session.

The "Peoples World", a west coast Communist newspaper for June 10, 1944, reflected that arrangements were made between Robert Riskin, Chief of the Overseas Film Bureau of the OWI and the Hollywood Writers Mobilization, whereby the screen writers would assume responsibility for the production and writing of all documentary films for overseas distribution. The program of films called for a "Projection of America" series and a new group of invasion films for distribution in Germany and the satellite countries.

The Hollywood Writers Mobilization, according to the article, had set up a working committee which was to consist of such well-known Communists as John Howard Lawson and Robert Rossen, identified in Section I of this memorandum. In addition, such prominent Communist sympathizers as Marc Connelly, Howard Estabrook, John Houseman, Talbot Jennings, Howard Koch and Harry Tugend, all of whom have been identified with Communist influenced or infiltrated groups previously in this memorandum were affiliated with this committee.

The August 7, 1944, issue of "Variety" reported that a program of eleven short subjects and five newsreel bulletins had been arranged for production by the Hollywood Writers Mobilization. The article reflected that the films would be produced in various Hollywood studios with players from the Screen Actors' Guild and writers from the Hollywood Writers Mobilization.

The pictures planned to be produced included the following: "It's Murder," "The Story With Two Endings," "When He Comes Home," "So Far So Good," "Air Transport Command," and "World Peace Through World Trade." "It's Murder" was written by Henry Blankfort, who has been identified as a Communist. "The Story With Two Endings" was to be written by Harold Buchman and Lou Solomon, both of whom were identified as Communists. "When He Comes Home" was to be written by Paul Trivers. Trivers has also been identified as a Communist. "So Far So Good" was being written by Oscar Saul, also identified as a Communist. "World Peace Through World Trade" was to be written by Edward Eliscu, also identified as a Communist. All of the above individuals referred to as Communists have their Communist affiliations set out in Section I of this memorandum.

According to Informant [REDACTED] during the month of January, 1945, information was received that the Hollywood Writers Mobilization, through its connection with the Office of War Information, had become a part of what was officially called the War Activities Committee, Hollywood Division. Other Organizations officially affiliated with the Committee were the Screen Writers' Guild, Screen Directors' Guild, Screen Actors' Guild, and other similar type groups.

According to Informant [REDACTED] in May of 1945, John Howard Lawson, one of the leading Communists in the motion picture industry, was appointed by the

Hollywood Writers Mobilization to act as its representative as an observer at the United Nations Conference.

Confidential Informant [redacted] of the Los Angeles Office stated that during the spring of 1945 the work of the Hollywood Writers Mobilization in connection with the Office of War Information, Overseas Bureau, went into high gear as a result of a series of conferences between Robert Riskin, Chief of the Bureau for OWI, and the Hollywood Writers Mobilization, Editorial Committee on Overseas Films. It should be pointed out that seven out of the fourteen members of the Editorial Committee were identified as Communists, including John Howard Lawson, Melvyn Levy, Richard Collins, Waldo Salt, Leonardo Bercovici, Arthur Birnkrant, and Sidney Richman. The Communist affiliations of those individuals are set out in Section I of this memorandum.

Confidential Informant [redacted] related that beginning on May 21, 1945, the Hollywood Writers Mobilization was to produce a series of radio programs over the Blue Network dealing with problems of the returning soldiers. The Committee producing this has been described as one strongly under the influence of known Communists such as Louis Solomon.

Confidential Informant [redacted] related that the Hollywood Writers Mobilization has been active in supporting and participating in the activities of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, a Communist infiltrated and influenced organization. It also produced a quarterly magazine known as the "Hollywood Quarterly" in cooperation with the University of California at Los Angeles. Included as one of the editors of this publication was John Howard Lawson, one of the Communist Party leaders in the film industry. Wolf related that other known Communists and Communist sympathizers were also affiliated with this publication in a lesser capacity.

Informant [redacted] related that in addition, this organization has shown Russian propaganda motion pictures at the Gordon Theatre in Los Angeles as well as at other independent theatres in the Los Angeles and Hollywood area. Other known Communist front groups have also participated in this type of activity.

Following the elimination of the Office of War Information as a Government agency, the Hollywood Writers Mobilization devoted its activities to the propaganda field through radio and publications. The official newspaper of the American Newspaper Guild in June of 1946 reflected that the Hollywood Writers Mobilization had rendered numerous war services, among which were the following:

Documentary and short subject films	- 210
Radio scripts	- 1069
War activity feature stories	- 125

Confidential Informant [redacted] related that this Communist controlled organization had narrowed its activities considerably, confining its functions

primarily to the radio field.

A letterhead of the Hollywood Writers Mobilization dated January 8, 1947 reflected that there were 71 persons listed as members of the executive council of the organization as of that date. Twelve persons on the executive council have records of Communist membership and 5 of the members of the editorial board have also been identified as Communists. The following individuals are members of the editorial board who have been identified as Communists in Section I of this memorandum:

Ring Lardner, Jr.
Ara Bordages
Gordon Kahn
Bill Blowitz

In addition Evelyn Humphreys has been identified as a member of the Communist Political Association on January 16, 1945, through a very reliable but extremely delicate source of information. The individuals whose names appear on the executive council of this organization that have been identified as Communists are as follows:

Sam Moore	Second Vice Chairman	Radio writer
Abraham I. Polonsky	Secretary	Writer
Pauline Lauber Finn		Secretarial work
Bill Blowitz		
Richard Collins		Screen writer
Jay Gorney		Screen writer
John Howard Lawson		Screen writer
Leon Meadow		Screen writer
William F. Oliver	President, Los Angeles Newspaper Guild	
Robert Rosen		Writer and Director
Bernard Vorhaus		Writer
John Weber		Writer

- Of the above listed individuals, Moore, Polonsky, Blowitz, Collins, Gorney, Lawson and Rosen have been identified in Section I as Communists. The Communist connections of the remaining individuals are set out hereinafter.

Paul Lauber Finn

Finn was identified through a very reliable but extremely delicate source as a member of the Communist Party and/or member of the Communist Political Association on June 30, 1944, August 31, 1944, January 16, 1945, and February 25, 1945. Through this same source in June of 1944 she was identified as educational director of Branch D of the Northwest Section of the Los Angeles County Communist Political Association.

Leon Meadow

Leon Meadow, a screen writer, was identified as of July 13, 1945, as a former member of Branch S, Section C of the Communist Party of New York City and on December 7, 1944, transferred to "Karen's Group" in Hollywood. This information was obtained from [redacted] an informant of the Los Angeles Office County Communist Party Headquarters.

William E. Oliver

Oliver was identified through an extremely confidential but very delicate source on March 8, 1944 as a member of the East Hollywood Communist Club. As of November 8, 1944, Oliver was reported to be the drama editor and critic of the "Los Angeles Herald Express."

Bernard Vorhaus

Bernard Vorhaus was identified through a very highly confidential but extremely delicate source on August 31, 1944, as having been a member of the Northwest Section of the Communist Party of Los Angeles County on special leave prior to 1943.

John Weber

John Weber, a screen writer, was identified in 1943 as a member of the Communist Party through an extremely confidential and most delicate source of information. He is a former president of the Screen Readers Guild and at present is in charge of the writers department of the William Morris Booking Agency in Hollywood. Through an extremely confidential but most delicate source of information, it was ascertained that during the summer of 1946 his wife acted as organizational secretary of the Cultural Section of the Los Angeles County Communist Party.

A. The Writers Congress held at the University of Southern California at Los Angeles, November 1-3, 1943

The report of the Joint Fact Finding Committee of the 5th California Legislature, 1945, reflects that in August of 1943, under the auspices of the University of California and the Hollywood Writers Mobilization, a letter signed by Marc Connelly and Ralph Freed as Co-Chairman of the Congress Committee, announced the Writers Congress to be held at Royce Hall, University of Southern California at Los Angeles from October 1-3, 1943.

Confidential Informant [redacted] of the Los Angeles Office advised that while this Congress was not called the Fifth Writers Congress, it should have been called this due to the fact that many of the same individuals who were in charge of directing the activities of the First, Second, Third, and Fourth Writers Congresses were also in charge of directing the affairs

of this one.

The report of the Joint Fact Finding Committee of the 55th California Legislature, 1945, reflects that a superficial investigation of this Congress disclosed its Communist inspiration and guidance. The report reflected that many of the names included in the Congress and the advisory committee were "innocents", clearly unaware of the Communist interests and purposes of this Congress.

Confidential Informant [REDACTED] of the Los Angeles Office reported on January 5, 1945, that this Congress was attended by approximately 3000 writers and operated through panel forums and seminars. He stated that the proceedings of the Congress were published by the University of Southern California Press in 1944. He related that immediately following the Congress, a Writers Congress continuations committee of 41 members was set up to handle the work of the Congress. [REDACTED] related that 12 members of the continuations committee held membership in the Northwest Section of the Communist Party of Los Angeles County. They are as follows:

Bill Blowitz
Sidney Buchman
Abram S. Burrows
Richard Collins
John Howard Lawson
Melvin Levy
Joseph Mischel
Sam Moore
Meta Reis
Robert Rossen
Victor Shapiro
Louis Solomon

The Communist affiliations of these individuals are set out in Section I of this memorandum, with the exception of Reis and Shapiro.

[REDACTED] of the University of Southern California Press advised Agents of the Los Angeles Office, who interviewed [REDACTED] on July 23, 1947, that the Hollywood Writers Mobilization had ceased to exist. [REDACTED] advised that the Hollywood Quarterly which was published by the University of California Press, and the Hollywood Quarterly Associates would continue to be published by the Hollywood Quarterly Association, which organization had taken over the affairs of the Hollywood Writers Mobilization.

Hollywood Community Radio

Confidential Informant [REDACTED] has advised that the Hollywood Community Radio group is composed of a number of individuals who are known Communists and

Communist sympathizers, many of whom were active members of the Hollywood Writers Mobilization. Among the known Communists on the Board of Directors of this organization are: Hy Kraft, screen writer and Abraham L. Polonsky, screen writer. The Communist affiliations of these individuals are set out in Section I of this memorandum.

Informant [redacted] has related that this group is endeavoring to obtain a license for a radio station in the vicinity of Los Angeles. According to Confidential Informant [redacted] if this permit is granted and the radio station set up, it will be run and operated by the Hollywood Writers Mobilization and will be an outlet for the Communist propaganda disseminated by this group.

The Federal Communications Commission is conducting hearings relative to the establishment of this radio station. As you will recall, the Communist connections of the individuals affiliated with this group have been furnished to the Federal Communications Commission by this Bureau.

People's Educational Center, also known as The Los Angeles Educational Association, Inc.

The People's Educational Center was first formed at a meeting on December 19, 1943. Confidential Informant [redacted] of the Los Angeles Office who was a plant informant, made available a copy of a mimeographed letter written to the students of the Los Angeles Workers School, an organ of the Communist Party on November 29, 1943, advising that the Workers School had been an active participant in the formation of the People's Educational Center and had attempted to aid its organization and growth. This letter urged students of the Workers School to support the People's Educational Center.

From [redacted]

it was ascertained that an executive committee meeting was held on January 3, 1944, at which Max Silver, then organizational secretary, brought up the question of the People's Educational Center and stated that the Workers School had decided to cooperate officially with the People's Educational Center and that eventually the Workers School would be closed entirely. Subsequently the Workers School was discontinued by the Communist Party.

The People's Educational Center was incorporated under the laws of the State of California under the name of the Los Angeles Educational Association, Inc., wherein it was described as a non-profit educational club organized for the purpose of realizing through study and education the ideals of democracy and aid, through education, in the accomplishment of an enlightened and harmonious community.

Through Confidential Informant [redacted] Communist Party Headquarters in Los Angeles, it was ascertained that a meeting of the board of directors of this organization was held on January 25, 1947, at which time Mr. Sidney Davison, director of the school, announced that

during the school year of 1946, enrollment had increased 60 per cent and that in the fall term of 1946, there were enrolled 553 individuals who took 635 classes. A total of 1808 individuals took 2058 classes during the war. The school as of that time was self-supporting and all debts had been paid off.

The school's catalogue for the summer of 1947 reflects that there are no formal entrance requirements for attendance of this school. The regular fee for a course is \$6.00 except for certain designated courses. There are set forth hereinafter the members of the board of trustees and teaching staff of the People's Educational Center as reflected in their 1947 catalogue:

Board of Trustees

Dr. Leo Bigelman, President. Through a highly confidential but most delicate source on January 16, 1945, it was ascertained that Bigelman was a Communist. Bigelman is a medical doctor by profession practicing medicine in Hollywood. He is described as a teacher and lecturer on social, economic and political question.

Helmer Bergman, Vice President. Bergman, who is a member of the International Brotherhood of Electrical Workers, Local 40, AFL, is teaching the course known as "Trade Union Principles and Practices." Bergman's Communist affiliations are set out in Section I of this memorandum.

Maurice Howard, Secretary-Treasurer. Howard, who is the business agent of the Screen Cartoonists Guild is teaching a course known as "History of the American Labor Movement." On February 26, 1945, it was ascertained through a very reliable but most delicate source that Howard was a Communist.

Sidney Davison, Director. Davison, the director, teaches a course at the school known as "Review of the Week." He has been identified through a highly confidential but most delicate source as a current member of the Communist Party in Los Angeles, as well as by [redacted] a paid informant of the Los Angeles Office who is at present [redacted] Hollywood Northeast Community Club, Communist Party.

Dr. Jack Agins. Agins is a medical doctor practicing in Hollywood. He has not been definitely identified as a member of the Communist Party. However, his wife, Minna, was identified as a current member of the Communist Party through a most reliable but very delicate source on May 25, 1947.

George Beller. Beller, who is an accountant and an auditor, has been identified through a most reliable but very delicate source on May 25, 1947, as a current member of the Communist Party.

Dorothy Connolly. Through this same source Dorothy Connolly has been identified as a member of the Wilshire-Fairfax Club, 16th Congressional District Communist Party, Los Angeles County.

Leo Gallagher. In 1938, Gallagher was a candidate for the office of Secretary of State in California on the Communist Party ticket. He is an attorney associated with the law firm of Katz, Gallagher, and Margolis, which law firm handles the legal business of the Communist Party in Los Angeles.

Sanford Goldner. Goldner has been identified by [REDACTED] as a paid confidential informant of the Los Angeles Office [REDACTED]

[REDACTED] as a member of the Communist Party. He is currently research director in charge of the Los Angeles Office - CIO and also teaching a course at the school known as "Current Problems of Jewish Life."

Sondra Gorney. Sondra Gorney writes movie reviews for the "Daily People's World", a west coast Communist newspaper and is the wife of movie script writer, Jay Gorney. The Communist affiliations of both Sondra and Jay Gorney are set out in Section I of this memorandum.

Willis J. Hill. Hill is the president and general representative of the Carpenters Union, Local 674. He has not been identified as a member of the Communist Party.

Robert Lees. Lees has been actively writing in the motion picture industry for the past 12 years, having been identified with the Paramount Studios. On January 16, 1945, a very reliable but most delicate source identified Lees as a Communist.

Frances Millington. Millington has not been identified as a member of the Communist Party.

Carleton Moss. Carleton Moss is a negro screen writer who has not been identified as a Communist Party member. Moss is teaching a course at the school known as "The Negro in World Affairs."

Herbert Sorrell. Sorrell's Communist Party membership is set out in Section I of this memorandum. There is no information indicating that he is currently a member of the Communist Party.

Frank Tuttle. Tuttle, a motion picture director and writer, is at present teaching a course known as "Motion Picture Direction." His Communist Party affiliations are set out in Section I of this memorandum.

Celia Willby. Willby in 1945 was an organizer for the United Office and Professional Workers of America, CIO, Local 9 and Local 178 in Los Angeles. [REDACTED] has identified Willby on September 7, 1944, as a Communist in Hollywood.

Staff

Lillian Ripps, Secretary. Ripps was identified through a very reliable but most delicate source as a Communist on January 16, 1945. She was also identified by this source as a current member of the Communist Party in the Community Subsection in Hollywood, California. This information was verified by Informant [REDACTED] who is a member of the Communist Party in Los Angeles. He stated that during 1946, Ripps was a member of the chairman's council Community Subsection, Hollywood Section, Communist Party.

Yvonne Shepherd, Registrar. On February 11, 1947, a very reliable but most delicate source produced information indicating that Shepherd, a [REDACTED] had been recruited into the Communist Party by Pettis Perry. Informant [REDACTED] also identified Shepherd as a member of the Communist Party.

Teaching Staff

Other members of the faculty included the following:

Minna Agins is the Coordinator for the course, "Current Problems of Jewish Life." She has been identified as a current member of the Communist Party in Hollywood by a most reliable and delicate source on May 25, 1947.

Alvah Besie teaches a course on, "How to read a Book." She is a novelist, screen writer and critic. Her Communist affiliations are set out in Section I of this memorandum.

Herbert Biterman teaches a course at the school in "Motion Picture Directing." He is employed in the motion picture industry as a director, writer and associate producer. His Communist Party affiliations are set out in Section I of this memorandum.

William Blowitz teaches a course in the school on "Publicity and Public Relations." Blowitz who is a Communist has been referred to in Section I where his Communist affiliations are set out.

Morris Browda teaches a course on "How to Listen to Music." Browda who is a Communist, is described in Section I where his Communist Party affiliations are set out.

Bonnie Claire teaches a course on "Political Organization, its Principles and Practices." Claire has been identified by a most reliable but very delicate source on January 16, 1945, as a Communist.

Edward I. Dmytryk teaches a course in school on "Production Preparation." He is a director and producer in the motion picture industry, currently working for RKO Studios. Dmytryk who has been identified as a Communist, is discussed

in Section I where his Communist Party affiliations are set out.

Guy Endore is an author and screen writer. He teaches a course in the school on "The Modern Novel." Endore's Communist affiliations are set out in Section I of this memorandum.

Leonard Fels who has been identified through a highly reliable but very delicate source as a current member of the Communist Party, teaches a course on "Political Economy II." He has been identified as a former member of the executive board, Local 6, International Longshoremen's and Warehousemen's Union from 1942 to 1945. He was also a member of Local 302, International Brotherhood of Electrical Workers.

Carl Foreman on August 1, 1944, was identified through a reliable but most delicate source as a member of the Communist Party in Hollywood. Foreman at present teaches a course on "Screen Writing II."

George Glass was identified as a Communist on January 16, 1945 and February 26, 1945 by a most reliable but very delicate source of information. He at present teaches "Publicity and Public Relations."

Gordon Kahn has been employed in the motion picture industry as a screen writer and also as a feature writer for the "Atlantic Monthly." He is at present teaching a course in "Screen Writing III." On January 16, 1945 and on February 26, 1945, Kahn was identified as a Communist by a very reliable but most delicate source of information.

Murray Korngold teaches a course in the school on "The Science of Society." He is a labor journalist who has been active in the Liberal Theater Movement. He formerly wrote articles for "Stars and Stripes." He has been identified through a most reliable but very delicate source as a current member of the Communist Party in Los Angeles.

Katherine McTernan teaches a course in "Three Economic Doctrines -- Malthus, Marx and Hanson." She formerly was a teaching assistant in the Department of Economics at the University of Southern California and also taught economics at the California Labor School in San Francisco. She has been identified through a most reliable but very delicate source as a current member of the Communist Party in Los Angeles.

Arnold Mesches is a free lance advertising artist and studio sketch artist. He teaches a course in "Drawing and Painting I." His Communist affiliations are set out in Section I of this memorandum.

Allan Metcalf teaches a course in "Political Organization, Its Principles and Practices." He is a former director of the Southern California Committee to Win the Peace, a Communist influenced group. Metcalf was identified by Infor-

ment [redacted] of the Los Angeles Office, as a Communist functionary in Los Angeles at the present time and as a current member of the Communist Party.

Abraham Olken teaches a course on "Current Problems of Jewish Life." He is manager of the Los Angeles "Morning Freiheit" Association. He has been identified through Confidential Informants [redacted] and [redacted] who are active members of the Hollywood Section of the Communist Party, as a member of the Communist Party. In addition he was also identified as a Communist and a current member of the Communist Party in Los Angeles through a most reliable but delicate source of information.

Sylvan Pasternak teaches a course in "Public Speaking and Parliamentary Law." He was formerly the business agent of Local 1421, United Electrical, Radio and Machine Workers of America, CIO. Although he has not been identified as a member of the Communist Party, his wife Eleanor Pasternak has been identified as a current member of the Communist Party through a most reliable but very delicate source of information.

Paulette Pathe teaches a course in "Ceramics, Beginning and Intermediate." She is a dancing teacher and dancer who established her own ceramics studio in Hollywood, about two years ago. Her Communist Party affiliations are set out in Section I of this memorandum which identify her as a current member of the Communist Party in Los Angeles.

Margaret Roma who is running her own Theater Workshop in Hollywood, teaches a course in "The Theatre and Its History." She has been identified as a member of the Communist Party and her Communist connections are set out in Section I of this memorandum.

John Sanford who is the author of several novels, teaches a course on "The Modern Novel." Sanford who is a Communist has been referred to in Section I of this memorandum, where his Communist connections are set out.

Ruth Marrow Slade is a former editor of the Southern California Labor Herald. She was formerly publicity director for the Russian War Relief and most recently has held the position of executive secretary of the Civil Rights Congress. Slade has been identified as a Communist by Confidential Informant [redacted] of the Los Angeles Office who was a former executive in the Party in the Los Angeles area, but was told not to register for a membership in 1947, but to devote his time to the affairs of the unions.

Hal Smith was formerly a director of the Federal Theater Project in New York and worked for the San Francisco Union, as well as the Workers Laboratory Theaters. Smith who is a screen writer teaches a course in "Screen Writing I." Smith who has been identified as a Communist is referred to in Section I of this memorandum where his Communist Party affiliations are set out.

Lory Titelman is a former director of the Child Care Nursery School at Santa Monica, who teaches the Pre-School Age Child. She has been identified through a highly confidential but very delicate source, as a Communist.

Lloyd Van Dyke is a past president of Local 1421, United Electrical, Radio and Machine Workers of America, CIO. He teaches a course at the school entitled "Trade Union Principles and Practices." In May of 1946, Van Dyke was identified as a member of the Communist Party by Confidential Informants [REDACTED] and [REDACTED] who are functionaries of the Communist Party in the Los Angeles area.

During the summer term of 1947 between 65 and 75 instructors and guest speakers participated in the summer session of the People's Educational Center. Of these, the above described individuals as noted have been identified as Communists. According to Informant [REDACTED] the People's Educational Center is regarded by the Communist Party and the Hollywood Section thereof as a Communist School and at each term the Communist Party members in the Hollywood Section are urged to attend this school to aid in the development in their particular field, as well as political development. There are Winter, Spring, Summer and Fall terms at the School. The faculty of these schools vary each term, according to available personnel.

Lincoln Community Book Center, also known as Lincoln Book Shop

The records of the Los Angeles County Clerk's Office in Los Angeles, California, reflect that on July 16, 1943, Eugene Reed, Hollywood, California, had the name of The Lincoln Book Shop filed as a fictitious business name. Reed indicated that he intended to operate the business alone. The August 7, 1943 issue of the "Daily People's World," west coast Communist newspaper contained a feature article revealing that the Lincoln Book Shop would open at 1721 North Highland Avenue, on August 8, 1943. The shop was to be operated by Jack and Jessie Reed. Through a most reliable and very delicate source on August 31, 1944, it was ascertained that Eugene Reed was a Communist and a member of the Communist Political Association in Los Angeles.

Information was obtained through this same source on January 15, 1945, that Eugene John Reed and Jessica Reed were members of the Communist Political Association in the Northwest Section thereof. The report of the Joint Fact Finding Committee of the California Legislature on Un-American Activities for 1947 reflects that in September 1943, the Lincoln Book Shop had been designated by the Los Angeles County Communist Party for the sale of Communist literature to the clubs of the Communist area located in the Hollywood area.

The records of the County Clerk's Office in Los Angeles reflect that on March 5, 1945 the Articles of Incorporation of a group known as the Lincoln Community Book Center, a non-profit, non-stock membership group were filed with the

Secretary of State in California. The purpose and object of the group was to educate the people of Hollywood. The persons executing the Articles of Incorporation included:

Samuel Freeman of 1962 Glencoe Way, Hollywood, California. Freeman was identified as a Communist on February 7, 1944 through information obtained from [redacted] who furnished information obtained [redacted] Communist Party in Hollywood.

Elizabeth Glenn of 1604 1/2 North Harvard, Los Angeles. Elizabeth Glenn has been reported by Confidential Informant [redacted] who is at present the [redacted] of the Communist Party, as the [redacted] of the Los Angeles County Communist Party.

Emily Gordon who resides at 1056 1/2 North Oxford, Los Angeles, California. Gordon was identified as the County literature director of the Communist Party and the Communist Political Association in 1944 and part of 1945, by Confidential Informant [redacted]

This same informant revealed that in August of 1945, Gordon was nominated for the State Committee of the Communist Party but was not elected inasmuch as other leading comrades criticized her for being bureaucratic. Through the information obtained from [redacted] a paid reliable informant of the Los Angeles Office [redacted] Communist Party in Los Angeles, it was ascertained that on April 21, 1947, Gordon had been dropped from the membership because of a "right opportunist disagreement".

During June 1946, Confidential Informant [redacted] of the Los Angeles Office advised that the officers now serving on behalf of the Lincoln Community Book Center were John Howard Lawson, President; Waldo Salt, Vice President and Miriam Logan, secretary. The Communist background of both Lawson and Salt, who are screen writers in Hollywood has been set out in Section I of this memorandum. Miriam Logan, the secretary, was identified as a member of the Communist Party at San Pedro, California from June 1944 until December of 1946 by Bessie De Ford, a member of the Communist Party who is an informant of the Los Angeles Office.

Confidential Informant [redacted] of the Los Angeles Office, who is a functionary of the Communist Party in that area, advised that from 1945 through April 1947, the Lincoln Book Shop was the outlet of Marxist and Communist literature in Hollywood, California and that all clubs of the Hollywood Section Communist Party purchased literature at that store.

This same informant advised on May 1, 1945, that this book center was closed because of its poor financial condition. He stated that as of July 1947, the Communist Party does not maintain a book shop in the Hollywood area indicating that the Communist subsections in the Hollywood area presently obtain their literature from the home of Clarence L. Ricklefs, 984 Palm Avenue, Los Angeles.

Ricklefs is literature director for the Community Subsection, Hollywood Section of the Communist Party.

The Motion Picture Democratic Committee

The "Studio Call" official organ of the Conference of Motion Picture Arts and Crafts, for June 30, 1938, stated that the Democratic Committee was a progressive political organization which should have the support of every employee of the motion picture industry. A full page advertisement appearing in this paper gave the aims of the Motion Picture Democratic Committee as follows:

1. To support and extend the New Deal nationally; to bring a new deal to California.
2. To remove from office all those officials who have made the government of California a government by the corporations.
3. To effect and maintain complete political freedom within the motion picture industry.
4. To aid in uniting all progressive forces within the Democratic Party, convinced that a liberal victory can be achieved at this time only by working within the Democratic Party.
5. To cooperate with all groups and persons who are working to re-establish democracy in the State, and oppose all movements which tend to split the progressive forces in California.
6. To support those candidates who on the basis of their records are best qualified to forward these aims.

Eugene Lyons on page 289 of his book, "The Red Decade" stated: "The Motion Picture Democratic Committee, a front for Stalinist fund raising, had no trouble rounding up seventeen hundred members." Rena M. Vale, an admitted Communist, in 1940 made a sworn statement in which she stated that perhaps the most bazaar flourish given to the Olsen for Governor campaign was provided by the fresh ideas and naive politics of the Motion Picture Democratic Committee, called by those who still ventured to express their dislike of "Hollywood-itis." The Motion Picture Democratic Committee was conceived and delivered by the Los Angeles County Political Commission of the Communist Party in the spring of 1938, in the home of Al Lane, 3989 Denker, Avenue.

Confidential Informant [REDACTED] of the Los Angeles Office, referred to the August 1935 speech of George Dimitrov, head of the Communist International, as the famous "Trojan Horse" speech. Announcing the united front program of the Communist Party, he stated that as a part of this program the period

known as the "popular front" was brought about with the August 23, 1939 signing of the Hitler-Stalin Pact. He related that many of these fronts which were formed during this period were established to influence and support the foreign policy of the Soviet Union. He referred to the "collective security" proposal and that the Communists everywhere were instructed to drop all revolutionary ideas and pose as liberals taking part in all established government affairs. He stated that in the United States they were instructed for voting purposes, to support the candidates of the Democratic Party. He related that they were to assume a "liberal" position and work to get themselves into any positions in political circles where they could use their positions and influence to create and gain support for the policies of the Soviet Union. [redacted] related that in following this line and this policy, the Communists in the Hollywood motion picture industry met up the Motion Picture Democratic Committee. He related that during the year 1938, this organization was going full force and was a very influential group in California and particularly in the Hollywood area. However with the signing of the Hitler-Stalin Pact, he stated that the Hollywood Motion Picture Democratic Committee changed its line shortly thereafter, at which time it began calling the President a "war monger" and that he was dragging the United States into the "imperialistic" war.

Early in 1940, according to Informant [redacted] the Motion Picture Democratic Committee was working in cooperation with the American peace crusades and sponsored peace meetings throughout Southern California. He stated that the organization issued a "newsletter" dated March 26, 1940, calling attention to a "knock-out script" written by Michael Blankfort, Jerome Chodorov, Joseph Fields, Paul Drivers, Carl Dreher, Cyril Krauer and okayed by the Hollywood Peace Council. This was to be presented at a rally at the Olympic Stadium on April 6, 1940, under the banner, "America Declares Peace."

According to [redacted] this was the last meeting at which the Motion Picture Democratic Committee actively participated. In the publication "Red Fascism" compiled by Jack Tenney, California State Senator and Chairman of the California Joint Fact Finding Committee of the 56th California Legislature, information is set out that the following persons were officers of the Motion Picture Democratic Committee in 1939 and 1940. The official stationery of this organization also reflects the same data.

Philip Dunne	Chairman	Screen writer
Melvyn Douglas	First Vice-Chairman	Screen actor
Miriam Hopkins	Second Vice-Chairman	Screen actress
John Ford	Third Vice-Chairman	Motion picture director
Maurice Murphy	Secretary	Writer
Gordon Rigby	Treasurer	Writer
Herbert K. Sorrell	Executive Board Member	Labor official
Harold Buchman	Executive Board Member	Screen writer
Al Caya	Executive Board Member	Teamster Union
John Cromwell	Executive Board Member	Actor and director

Norval Crutcher	Executive Board Member	Secretary of Technicians Guild No. 685
John Gree	Executive Board Member	Labor leader
Edward Mussa	Executive Board Member	Labor leader, Set Directors Guild
Irving Michel	Executive Board Member	Screen director
Gloria Stuart	Executive Board Member	Screen actress
Frank Tuttle	Executive Board Member	Screen writer and director

Maurice Murphy, Harold Buchman, Herbert K. Sorrell, Norval Crutcher, and Frank Tuttle have been identified as being affiliated with the Communist Party either past or present and their Communist connections are set out in Section I of this memorandum.

Philip Dunne

Philip Dunne, as reported in an affidavit given by Rena Vale, a former member of the Communist Party before the Assembly Fact Finding Committee on Un-American Activities in California, on November 9, 1942, was a screen writer and representative of the Motion Picture Democratic Committee, as well as a member of the Los Angeles County Political Commission of the Communist Party.

Maurice Thomas Murphy

Murphy, according to the records of his local draft board, which is Board Number 247, Beverly Hills, California, was an actor for 19 years. He has been treated for epilepsy since 1935. Through a most reliable but very delicate source, Murphy was identified on May 19, 1947, as a member of the Northwest Section of the Hollywood Section of the Los Angeles County Communist Party.

Gordon Rigby

The Hollywood trade magazine "Variety" for September 12, 1945, reflected that Lieutenant Colonel Gordon Rigby retired from the Army after 4 years of service with the Signal Corp. The "Variety" also reflected that he was a veteran of World War I and an ex Hollywood writer and director at Columbia Studios. According to a most reliable but very delicate source Gordon Rigby, on August 31, 1944, was a member of the Communist Political Association, Northwest Section, Los Angeles, California, who had been on special leave from the Communist Party since before December of 1942.

Hollywood Democratic Committee

The Hollywood Democratic Committee, according to Confidential Informant [redacted] was set up in January 1943. The aims and purposes of this organization were shown by a circular issued at the time of the organization meeting held on Jan-

uary 14, 1943. They were as follows:

1. To support national, state and local legislation essential to victory in war.
2. To clarify political issues in relation to the war effort and to promote discussion and education for this purpose.
3. To support candidates who are best fitted to serve a nation at war and who seek office on a "win-the-war" platform.
4. To cooperate with other organizations in Los Angeles and throughout the state and nation, whose aims are similar to our own.

Confidential Informant [redacted] in referring to this new organization, stated that for all intents and purposes it was nothing but the revival of the Motion Picture Democratic Committee previously discussed in this section of this memorandum. According to [redacted] the activities of the Hollywood Democratic Committee during the time of its existence coincided with the line of the Communist Political Association, which was "collaboration with capitalism" because of the needs of the Soviet Union for assistance. On September 25, 1943, Informant [redacted] related that the activities of this organization were confined largely to the open political field, such as putting pressure on law makers, local and national, and to have legislation passed which was either sponsored or supported by the Communist element in the United States, particularly in the Hollywood area. He stated that this pressure was exerted in two ways, (1) by forming delegations to visit law makers in an attempt to intimidate them, and (2) by a campaign of written propaganda circulated among labor unions and other organizations and the setting up of "committees of correspondence," the purpose of which was to flood the Congress with letters demanding the passage of measures which fell in line with the program of the Communist Party at that time.

On July 26, 1944, letterheads and literature issued by the Hollywood Democratic Committee reflected the following persons were elected officers for the coming year.

Marc Connelly	Chairman
John Cronwell	Vice Chairman
Gene Kelly	Vice Chairman
E. Y. Harburg	Vice Chairman
Norval D. Crutcher	Secretary
Albert Dekker	Treasurer

This same literature reflected that the organization had an executive board of 88 members. Of this number 22 have been identified as Communists through information obtained by the Los Angeles Office, through a most reliable but very

delicate source. Of the 22 known Communists, the following individuals whose Communist Party affiliations are set out in Section 1 of this memorandum, have been identified with the motion picture industry.

Margaret Bennett Mills
Herbert Biberman
Henry Blankfort
Sidney Robert Buchman
Norval Dixon Crutcher
Edward Daytryk
Edward McCreary Gilbert
Donald Alexander Gordon
Louis Harris

Mrs. Nora Hellgren
Rex Ingram
Donald Key King
John Howard Lawson
Barbara Alexander Myers
Samuel Badisch Ornitz
Mortimer William Pomerance
Herbert K. Sorrell

In addition to the above listed Communists it was also known that such prominent Communist Party figures in the motion picture industry as Frank Tuttle, motion picture director, were also active in this group. It has also been reported by Confidential Informant [REDACTED] that John Garfield, the pro-Communist actor, was associated with this group. Garfield has been identified by [REDACTED] as a member of the Communist Party. Garfield also, according to Informant [REDACTED] has been affiliated with the Young Communist League, the Hollywood Anti-Nazi League both of which were Communist front groups.

During 1944 the Hollywood Democratic Committee grew to be one of the most important political groups in Southern California, according to Confidential Informant [REDACTED]. He reported that this was primarily due to its connection with the motion picture industry and the prestige derived therefrom.

This organization continued its political activities in the 1944 elections and announced that it was to become a permanent group, cooperating with and supporting the Political Action Committee and other progressive groups in politics.

On January 25, 1945, the "Daily Worker" carried an article reflecting that 100 Hollywood leaders sent a wire to President Roosevelt, requesting him to terminate the proceedings against Harry Bridges. The article reflected that the action was taken at a dinner sponsored by the Hollywood Democratic Committee. Among the signers of this telegram were Communists and many individuals who have supported the Communist movement in Hollywood. This article reflected that John Howard Lawson, writer; Jack Moss, producer; and Dalton Trumbo, writer, all known Communists in Hollywood, were among the signers of this communication. These individuals identified as Communists above are referred to in Section 1, where their Communist affiliations are set out.

On June 6, 1945, in Hollywood, California, a meeting was called by the Hollywood Democratic Committee, at which time the name of this group was changed by unanimous decision to the Hollywood Independent Citizens Committee of the Arts,

Sciences and Professions

Hollywood Independent Citizens Committee of the Arts, Sciences and Professions

The Independent Citizens Committee of the Arts, Sciences and Professions, a now defunct organization, was formed under the influence of Communists and Communist sympathizers and was supported throughout its existence by the Communists and the Communist press. Benjamin J. Davis, Jr., a member of the National Committee of the Communist Party, on August 11, 1945, read recommendations to the New York State Convention of the Communist Party of those individuals who had been nominated for the New York State Committee. Concerning Lionel Berman, Davis stated, "Comrade Berman, a Communist Party functionary, is Jewish and a member of the old State Committee.....I would say, (he) is the head of the Cultural Section of the Party.....It seems to me that in his work in the past, particularly in the elections when he was one of those instrumental in setting up the Independent Citizens Committee of Arts, Sciences and Professions, he has demonstrated a very excellent capacity for organization of a very excellent political character."

[redacted] advised on April 4, 1946, that the organization of the Independent Citizens Committee of the Arts, Sciences and Professions by the Communist Party was directed and planned in his office at the "Daily Worker" in 1944, by Lionel Berman of the Communist Party Cultural Section, and Joseph Field of the Workers Library Publishing Company. He also advised that this organization was a Communist controlled group in spite of the fact that the majority of the membership was not Communist and a minority of the Communists were directing it.

With regard to the Hollywood Chapter of the Independent Citizens Committee of the Arts, Sciences and Professions, Confidential Informant [redacted] of the Los Angeles Office, related that a meeting was called of the members of the Hollywood Democratic Committee at the American Legion Hall in Hollywood on June 6, 1945. He stated that at this meeting approximately 300 individuals were in attendance all believed to be members of the Hollywood Democratic Committee.

I. Emmett Lavery, President of the Screen Writers Guild, concerning whom information is set out under the Screen Writers Guild in this memorandum, was chairman of the meeting. He related that Herman Shumlin, a motion picture producer, who has been affiliated with a long line of Communist organizations was present and proposed that the new organization which was known as the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions affiliate with the National organization called the Independent Citizens Committee of the Arts, Sciences and Professions. According to [redacted] John Howard Lawson led the Communist elements in this meeting. He stated that the ballot which had been previously selected was voted on as a mere formality and many of the members of the executive committee of the Hollywood Democratic Committee were elected and continued as members of the executive committee of the Independent Citizens Committee of the Arts, Sciences and Professions.

Confidential Informant [redacted] stated, with regard to this change in name and apparent change in complexion of the organization, that it was due to the fact that the Communist Party line had changed. He stated that from June 1945 until February 11, 1947, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions had followed those of the Communist Party in the economic and political fields. He related that during the existence of this organization, it was the principal pressure group using the prestige and influence of the Hollywood motion picture industry to support legislation endorsed by the Communist Party and its sympathizers. A dodger stamped September 11, 1945, which is in the possession of the Los Angeles Office reflected that there were 98 members of the executive council of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. Of this number 14 have been identified as Communists through the most reliable but very delicate sources. These individuals are listed below and their Communist connections are set out in Section I of this memorandum.

Sidney Robert Buchman
Abram S. Burrows
Louis Harris
John Howard Lawson
Jack Moss
Earl Hawley Robinson
Frank Wright Tuttle

William Frank Blowitz
Norval Dixon Crutcher
Rex Ingram
Sam Moore
Mortimer William Rومerance
Dalton Trumbo
Margaret Bennett Mills

In December of 1946 Confidential Informant [redacted] reported that the National Headquarters of the Independent Citizens Committee of the Arts, Sciences and Professions was contemplating merging with the National Citizens Political Action Committee with the ultimate object of laying the foundation for a new so-called liberal group in the United States.

In January of 1947 Confidential Informant [redacted] stated that the Hollywood Chapter of this organization was preparing to go out of existence under its present name and emerge as the Hollywood Branch of the new organization which was formed in New York City on December 28 and 29, 1946, called the Progressive Citizens of America. This latter group was formed by the merger of the now defunct Independent Citizens Committee of the Arts, Sciences and Professions and the National Citizens Political Action Committee.

Progressive Citizens of America

According to Confidential Informant [redacted] of the Los Angeles Office, the Southern California Chapter of the Progressive Citizens of America was organized on February 11, 1947. A leaflet which was distributed in the Los Angeles area prior to February 11, 1947, announced that a meeting would be held on that date for the purpose of organizing this organization. The leaflet announced that Jo Davidson, National Chairman of the Progressive Citizens of America would be the principal speaker. For identification purposes it should be pointed out that Jo Davidson has been identified by [redacted] confidential informant of the New York Office, as a Communist.

Confidential Informant [redacted] of the San Diego Office reported that Edward Mosk acted as Chairman of the organizational meeting of the Progressive Citizens of America. Mosk, who outlined the purpose of the meeting introduced Dr. Linus Pauling. Pauling discussed the production of atomic energy and the atomic bomb and its significance to world government. John Cromwell, the retiring Chairman of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions commented regarding the consolidation of the Independent Citizens Committee of the Arts, Sciences and Professions and the National Citizens Political Action Committee.

Jo Davidson, the National Chairman, then explained the purpose of the new organization. Following Davidson's remarks, Robert W. Kenny, former attorney general of California, was elected chairman of this branch. Vice Chairmen elected were Edward Mosk, Howard Koch, Dr. Linus Pauling, Lena Horne, Leland Ostrow and Gene Kelly, and Mrs. William Dieterle, secretary.

Of the 100 directors elected, the following known Communists, whose Communist Party affiliations are set out in Section I of this memorandum were included:

Sam Albert	Margaret Bennett Mills
Edward Biberman	Henry Blankfort
Abe Burrows	Howard Da Silva
Lou Harris	Sam Moore
John Howard Lawson	Fred Rinaldo
Anne Revere	Adrian Scott
Earl Robinson	Frank Tuttle
Dalton Trumbo	

In addition, the following Communists who are not identified in Section I of this memorandum were also elected to the board of directors:

Dr. Murray Abowitz

Dr. Abowitz, who is presently practicing medicine at 658 South Bonney Brae Avenue, Los Angeles, has been identified by a most highly confidential but delicate source in 1943 as a member of the Medical Branch, Professional Section, Los Angeles County Communist Party.

Philip M. Connelly

Connelly is a former president of the Los Angeles Newspaper Guild, Confidential Informant [redacted] a paid reliable informant of the Los Angeles Office who is [redacted]

[redacted] Los Angeles, reported on July 16, 1947, that Connelly was paying \$10.00 per month to the Los Angeles County Communist Party as a sustainer fee. She stated that Connelly pays this fee, \$10.00, regularly and other CIO functionaries also pay a regular sum monthly. Connelly is at present secretary-treasurer

of the Los Angeles Industrial Union Council. In addition to this information [redacted] related that in the first part of 1943, she attended a meeting which was attended by some 30 Communist Party members at which Connelly was present. According to [redacted] Connelly identified himself as a Communist and attacked the leaders of the Communist Party at that time.

Charles J. Katz

Katz is an attorney in Los Angeles. He signed the brief of the Los Angeles County Communist Party petition filed before the California Supreme Court in June of 1942 placing the Party on the ballot. John Leach, former Communist Party organizer testified concerning Katz before the grand jury as follows: "I knew Katz as a Communist Party member; he was active in professional study groups, organizing professional study groups in Hollywood for the Communist Party. Katz was in the Communist fraction of the Anti-Nazi League. Katz received membership book from Stanley Lawrence....."

Ben Margolis

Through a highly confidential but most reliable source, it was ascertained that Ben Margolis was a member of the Engels Branch of the Los Angeles County Communist Party during 1946. Margolis was formerly a law partner of Katz, Gallagher and Margolis, a legal firm which represented CIO local unions and Communist Party members.

Loren Miller

Discontinued Informant [redacted] advised that Miller, a negro attorney in Los Angeles, was affiliated in 1937 with the Communist Party, having Communist Party book number 75-393. According to [redacted] Miller's Party name was Laurence Rossmore. Miller has also been identified with the National Lawyers Guild.

George Pepper

Pepper is the executive director of the Arts, Sciences and Professional Council of the Progressive Citizens of America. Through a most reliable but very delicate source of information, Pepper was identified on July 22, 1943, as a member of the Los Angeles County Communist Party. He was also identified on June 30, 1944, through this same source as a member of the Communist Political Association.

According to Confidential Informant [redacted] of the Los Angeles Office, Robert W. Kenny, the chairman of this chapter during the past several years had been affiliated with or active in numerous Communist front organizations.

The program of the Progressive Citizens of America both in California and nationally has closely paralleled that of the Communist Party. This was one

of the first organizations to most vigorously attack the President's proposal for aid to Greece and Turkey, as did the Communist Party. Also this organization joined with the Civil Rights Congress, a national front organization, in protesting against the city authorities of Peoria, Illinois, and Albany, New York, who failed to permit Paul Robeson to speak in the public schools. The national organization is now publishing a monthly paper called the "Progressive Citizens". This paper is being circulated by the California Chapter. The California group is represented on this staff by the following individuals: Herman Shumlin; Norman Corwin, radio commentator; John Cromwell, writer; Lillian Hellman, writer, Gene Kelly, actor; Frederic March, actor; Robert W. Kenny, ex-California State Attorney General; and Paul Robeson singer and actor.

With regard to Herman Shumlin, Informant [REDACTED] has reported that he was one of the endorsers of the American Peace Mobilization, a Communist front organization, a member of the League of American Writers, and a teacher at the Hollywood Writers School.

Norman Corwin, according to [REDACTED] was a lecturer at the Hollywood School for Writers and a member of the Independent Citizens Committee of the Arts, Sciences and Professions.

The writer, John Cromwell, has been referred to by Informant [REDACTED] as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and also having participated in radio forums sponsored by the Hollywood Democratic Committee in Hollywood on January 5, 1945.

The writer, Lillian Hellman, according to [REDACTED] has been a member of the League of American Writers, the American Peace Mobilization, the Independent Citizens Committee of the Arts, Sciences and Professions, and connected with the Joint Anti-Fascist Refugee Committee.

Actor Gene Kelly has been identified by [REDACTED] as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, and a member of the Progressive Citizens of America.

Actor Frederic March has been referred to by Informant [REDACTED] as a former member of the Independent Citizens Committee of the Arts, Sciences and Professions. [REDACTED] has reported that March is a member of the Communist Party.

Former California State Attorney General Robert W. Kenny has been identified as co-chairman of the Progressive Citizens of America. He also, according to [REDACTED] was affiliated with the National Win the Peace Conference and a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

Singer Paul Robeson has been identified as having been active in the American Peace Mobilization, the National Win the Peace Conference, and the Council of African Affairs by Informant [REDACTED]

The above referred to organizations are discussed in this section of the memorandum, with the exception of the Council of African Affairs, a Communist influenced group.

The Progressive Citizens of America on May 9, 1947, issued an ultimatum printed in the "Daily Variety", Hollywood trade publication, protesting the investigations being conducted by the House Committee on Un-American Activities and defending the rights of the Communist Party in the United States.

Confidential Informant [redacted] related that the Progressive Citizens of America held a meeting for Henry A. Wallace in the Gilmore Stadium on the night of May 19, 1947. According to the "Daily People's World," West Coast Communist newspaper on May 21, 1947, 30,000 people were in attendance. According to [redacted] a collection was taken up at this meeting for the support of the PCA and the sum of approximately \$86,000 was realized. He stated that a number of Hollywood celebrities including Charles Chaplin, Edward G. Robinson and Paul Henreid were among the large contributors.

According to Informant [redacted] the Progressive Citizens of America established a division in Hollywood in June 13, 1947, at a meeting called by Rose Hobart, screen actress; John Garfield, actor; Paul Draper, actor; and Anne Revere, screen actress. According to [redacted] this unit is to be known as the Hollywood Arts, Sciences and Professions Council of the PCA. Its chairman is John Cromwell, screen director and the group's executive director is George Pepper. The purpose of this Council, according to [redacted] is to participate in all local political affairs, elections and projects which the National PCA group endorses and supports. The Communist affiliations of Garfield, Revere and Pepper have been previously set out as have the affiliations of Cromwell with Communist infiltrated or influenced organizations.

This council published a brochure in early July of 1947 announcing that a conference on the subject of thought control in the United States was to be held at the Beverly Hills Hotel from July 9-13, 1947 under the auspices of the Progressive Citizens of America. This brochure announced that "in recent months an increasing number of incidents have occurred, indicating an unhealthy tendency in our national life—a tendency to prevent freedom of individual expression which had always been the guarantee of our democratic culture. This conference has been called in order to document and examine these incidents separately and as part of a majority tendency. If such a tendency does exist and continues to develop unchallenged, it can lead in only one direction—biased control of the thought patterns of all the American people."

The opening session of this conference which was attended by Agents of the Los Angeles Office was addressed by John Howard Lawson, leading Communist Screen writer in the motion picture industry whose Communist Party affiliations are set out in Section I of this memorandum. Lawson commenced his remarks by mentioning that various individuals had recently accused Henry Wallace of giving Europe a false impression of America by saying that America is not imperialistic and

has no imperialist aims. In his speech Lawson reviewed the historic struggles of progressive forces and individuals throughout United States history and also pointed out the imperialistic actions in its past and present foreign policy. The keynote speaker of the opening sessions was Norman Corwin, who according to Informant [REDACTED] is so close to the Party that it would be difficult to say he is not a member and who [REDACTED] has heard discussed favorably by Communist Party officers on numerous occasions in connection with the Communist Party program of infiltration in the motion picture industry. Corwin in his address condemned the war psychosis being put upon the people today and also condemned the activities of such groups as the House Committee on Un-American Activities, the Tenney Committee, which is the California State Un-American Activities Committee and the Hearst Press.

At the final session of the conference on thought control held on the evening of July 13, 1947, Robert Kenny, an executive of the PCA stated that the organization stands "for nationalization of public utilities, the coal industry, and steel industry and any other industry where nationalization would advance the common good." Kenny stated frequently that free enterprise was not working and that those proponents of this economy should admit this and reach for new solutions to the changing economic problems of our complex system. Prior to the adjournment of the conference, resolutions were adopted including the signing of a letter to the President advising him of the vicious type of thought control existing in the United States and that thought control evidenced a trend toward fascism. The resolution advocated the abolition of the Un-American Activities Committee and the abandonment of the Truman Doctrine. It further called for the discontinuing of the loyalty test recently instituted by the Federal Government.

Through [REDACTED] it was ascertained that George Pepper and Waldo Salt, who have previously been identified as Communists in Hollywood, had charge of all the arrangements for this thought control conference. In addition the program reflects that the following individuals, who have previously been identified as Communists either in Section I or Section III in connection with the various Communist front organizations active in the Hollywood area, participated actively in this program.

Edwar Riberman
Philip Stevenson
Sam Ornitz
Charles J. Katz
Morris Carnovsky
Dr. Murray Abowitz
Melvin Levy
Donald Ogden Stewart
Adrian Scott
Gale Sondergaard

Albert Maltz
Dan Jarves
George Sklar
Howard Da Silva
Anne Revere
Guy Endore
Wilma Shore
Sara Moore
Lee Cobb

Hollywood Anti-Nazi League

The Hollywood Anti-Nazi League was set up in the motion picture industry

for the purpose of defending America's democratic rights against Nazi influence. The organization had among its original officers such well-known Communists as Herbert Biberman, director, and Gale Sondergaard, actress. The Communist Party affiliations of these individuals are set out in Section I. Following the Hitler-Stalin Pact and the consequent change in the Communist Party line from opposition to Fascism to a program of general isolation, the organization was liquidated.

Hollywood League for Democratic Action

According to Informant [REDACTED] the Hollywood League for Democratic Action was made up of the same people who were active in the Hollywood Anti-Nazi League although its activities were just the reverse of the Anti-Nazi League because of the change in the Communist Party program. Many of the leading people in this organization were also identified with the Communist Party, such as Dalton Trumbo, Frank Tuttle and John Rexley. The Communist Party affiliations of these individuals are set out in Section I of this memorandum. This organization dropped out of the picture with the coming of the American Peace Mobilization.

The American Peace Mobilization

This organization was a national Communist front group which, in Hollywood, was under the leadership of Herbert Biberman. Other known Communists active in this movement were John Howard Lawson, Dalton Trumbo, Frank Tuttle and Guy Endore. The Communist Party affiliations of these individuals are set out in Section I. Many of the so-called "intellectuals" who had been active in Communist front movements in Hollywood were also active in supporting the American Peace Mobilization. Probably one of the most prominent of these so-called "intellectuals" was Donald Ogden Stewart, a member of the League of American Writers, International Labor Defense, Screen Writers Guild, and the Hollywood Writers Mobilization, according to Confidential Informant [REDACTED].

The Joint Anti-Fascist Refugee Committee

Informant [REDACTED] related that from 1937 on, during the period of the Spanish Revolution, numerous Communist front groups were formed in the United States to assist the Communist cause in Spain. Prominent among these groups were the Spanish Refugee Ship Mission, the Medical Bureau to Aid Spanish Democracy, Spanish Refugee Relief Campaign, Friends of the Abraham Lincoln Brigade, Hollywood Committee for Writers in Exile, and the United American Spanish Aid Committee. These groups had found membership and support among the intellectual group in the Hollywood area. The remnants of these groups were consolidated together with the formation of the Joint Anti-Fascist Refugee Committee. This organization, a Communist influenced group, was said to be interested only in those refugees whose political opinions coincided with those who were in control of the Committee.

[REDACTED] made available an official directive from the

"National Org. Dept." addressed to "Dear Comrades." This directive which was dated April 13, 1943 stated in part:

"The Joint Anti-Fascist Refugee Committee has undertaken the patriotic duty of organizing a mass campaign for the release and rehabilitation of anti-Fascist refugees in North America.....Comrade Browder placed this question as one of paramount concern to America.....We are therefore suggesting that your State Executive Committee discuss how the Y.C.L. can effectively participate in this campaign.....and would also be well if every district made a contribution to work of this committee.....We are sending you under separate cover publicity petitions and post cards....."

From [REDACTED]

It was ascertained on February 16, 1945, that Felix Kusman of the national office of the Joint Anti-Fascist Refugee Committee and Marian Owens of the San Francisco Chapter of the Joint Anti-Fascist Refugee Committee met with Carl Winter, at that time President of the Los Angeles County Communist Political Association, regarding the Joint Anti-Fascist Refugee Committee policy. Carl Winter summarized the decisions made at this meeting as follows:

1. Consolidation of the Los Angeles and Hollywood offices of the Joint Anti-Fascist Refugee Committee should be effected.
2. An executive committee should be established.
3. Closer relations with War Veterans should be effected.

The following officers, past and present of the Los Angeles Branch of the Joint Anti-Fascist Refugee Committee are known Communists:

One Helen Wanfield Fischer at present is executive secretary of the Los Angeles Branch of the Joint Anti-Fascist Refugee Committee, having held this position since at least April 7, 1942. Informant [REDACTED] Communist Party Headquarters in Los Angeles produced data reflecting that Fischer on October 26, 1943, was listed as a guest to be invited to the Los Angeles County Communist Convention held October 30, 31, 1943 in Los Angeles. She was listed as a guest from Branch B (Cartoonists of the Northwest Section of the Los Angeles County Communist Party). This data was further confirmed by information received from a most reliable but very delicate source on November 16, 1943, which reflected that she was a member of the Communist Party.

According to the information obtained from [REDACTED]

[REDACTED] Communist Party headquarters, the Joint Anti-Fascist Refugee Committee since January 5, 1945 has opened the "Spanish Refugee Appeal." The letterheads of this "Spanish Refugee Appeal" of the Joint Anti-Fascist Refugee Committee list among others 14 individuals from the motion picture industry of whom the following are known Communists and their Communist connections are set out in Section I of this memorandum.

Canada Lee
Albert Maltz
Karen Morley

Robert Rossen
Balton Trumbo

An example of the fund raising activities of this group, Confidential Informant [redacted] of the Los Angeles Office, who is a Communist Party member, advised on May 19, 1945 that the women's division of the Joint Anti-Fascist Refugee Committee held a Spanish Refugee Appeal luncheon at the Beverly Hills Hotel on May 2, 1945. The sponsors of this luncheon included the following persons identified with the motion picture industry, according to this source:

Mrs. John Howard Lawson, identified as a member of the Los Angeles County Communist Party through a very reliable but most delicate source on November 16, 1943.

Mrs. Albert Maltz, also identified as a member of the Communist Party by this same source on the same date.

Mrs. Dalton Trumbo was also identified as a member of the Communist Party through this same source on this same date.

Mrs. Frank Tuttle, she was identified as a member of the Los Angeles County Communist Party on December 19, 1946 by [redacted] Communist Party.

Miss Gale Sondergaard also known as Mrs. Herbert Biberman. Sondergaard was identified as a Communist through a most reliable but very delicate source on the following dates, August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945.

The following Hollywood personalities have appeared as headliners for the Joint Anti-Fascist Refugee Committee in the Los Angeles functions of this group:

Olivia de Havilland and Phillip Dorn on March 12, 1943. This information was obtained from Confidential Informant [redacted] a former member of the Communist Party, who furnished this data on March 30, 1943.

Paul Robeson and Hazel Scott on August 5, 1943. This information was obtained from the West coast Communist newspaper the "Peoples World" on July 10, 1943.

John Garfield and Paul Robeson on February 4, 1945. This information was obtained from personal observation of a Special Agent of the Los Angeles Field Division.

Rita Hayworth. According to the "Peoples World" of June 20, 1946, Rita Hayworth was listed as the honorary chairman of the women's division, Spanish Refugee Appeal for a function on June 2, 1946.

The Actors Laboratory

The Actors Laboratory, according to Confidential Informant [REDACTED] is a Communist controlled institution where screen and stage acting is purportedly taught by directors, actors and writers affiliated with the motion picture industry. He stated that this school was formerly located in New York City under the name of the Group Theatre. The Group Theatre was said to be affiliated with the New Theatre League, an alleged Communist venture. He related that the New Theatre League, from about 1933 until 1938, was a propaganda agency making use of the stage as a medium which was successful in turning out actors who later served the Communist movement in the United States. He reported that the Actors Laboratory cooperates with such organizations as the Hollywood Writers Mobilization and formerly the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

The certificate of incorporation of this organization filed in the County Clerk's Office in Los Angeles reflects the following aims and purposes of this organization:

- "1. To conduct classes for study of theatre arts, acting, dancing, stage craft, play writing, radio acting and performing.
2. To conduct classes in the study of analysis of contemporary plays, moving pictures and radio programs.
3. To produce and present dramatic material such as plays, review and radio programs, for the purpose of informing and educating the members of the public.
4. To conduct social affairs deemed to be for the benefit and interest of the members of this corporation."

Through a most reliable but very delicate source, information contained in a report prepared by Elizabeth Leach, organizer of the Northwest Section of the Los Angeles County Communist Party Political Association, was obtained on January 16, 1945, from which the following is quoted:

"To provide a center for professional actors to experiment with and develop their acting technique, to provide a means by which professional actors can render greater war service: and a school.

"The laboratory has quite an extensive camp show program which has now demanded to include overseas units and hospital shows. It is now presenting weekly a program of one act plays to finance the war service program which have been very favorably reviewed in the press. There are very serious weaknesses in relation to the political content of the material presented by the laboratory. (Tendencies toward estheticism, pessimism) and some of the weaknesses of the group theater have been carried over since many of the leading figures of the laboratory are from the group."

[REDACTED] Century Fox Studios, furnished the names of the executive board members of the Actors Laboratory as of April 7, 1947. There were 19 names shown on this list. Out of this number 11 have records of Communist activities and membership. The following 10 individuals have been previously identified in Section I of this memorandum as Communists where their Communist connection are set out:

Roman Bohnen	Mary Tarcai
J. Edward Bromberg	Lloyd Bridges
Larry Parks	Phoebe Brand
Art Smith	Morris Carnovsky
Abraham L. Polonsky	Hy Kraft

Jack Bragin, also one of the executive board members is an attorney whose practice is confined to the motion picture field. According to a most reliable and very delicate source of information, he has also been identified as a Communist.

According to [REDACTED] there are 11 members of the faculty of the school of the Actors Laboratory. Of these 11 members the actress Jacobina Caro and actress Phoebe Brand are Communists and their Communist Party affiliations are set out in Section I of this memorandum.

The American Youth For Democracy

The American Youth for Democracy, a nationally known Communist youth movement, has received the support of many Communists and Communist sympathizers in the Hollywood area. The American Youth for Democracy is a successor to the Young Communist League. Among those individuals in the motion picture industry who have been active in the support of this group are Edward Dmytryk, director, Ring Lardner, Jr., writer, Dalton Trumbo, writer, Albert Maltz, writer, Sam Ornitz, writer and John Howard Lawson, writer, all of whom are known to be Communists. The Communist Party affiliations of these individuals are set out in Section I.

Citizens Committee for the Motion Picture Strikers

This organization, according to Confidential Informant [REDACTED] was set up for the purpose of aiding the strike in the motion picture industry which occurred in March of 1945. This strike developed as a result of a jurisdictional dispute between the Conference of Studio Unions and the IATSE and was discussed under the section headed "Conference of Studio Unions." He stated that this Committee was under Communist control and that it was made up of individuals who were active in such Communist front groups in Hollywood as the Hollywood Writers Mobilization and the Hollywood Independent Citizens Committee, as well as the Screen Writers' Guild. Known Communist Party members, according to [REDACTED] were active in leading this Committee. They included Frank Tuttle, Edward Dmytryk, and Mrs. Sadie Ornitz, wife of Sam Ornitz, formerly a Communist Party functionary in Los Angeles. The Communist Party affiliations of Tuttle, Dmytryk, and Sam Ornitz are set out in Section I of this memorandum. [REDACTED] related that the entire strength of the Communist Party was concentrated on the strike through this Committee. He stated that leaflets and bulletins signed by the Los Angeles County Communist Party and other Communist Party branches were distributed freely by members of this group who engaged in picket duty.

The National Committee to Win the Peace

Confidential Informant [REDACTED] related that this organization came into existence in Hollywood on May 12, 1946, and was sponsored by many individuals who have previously been affiliated with the Communist movement through various front organizations. In this connection, it should be pointed out that the National Committee to Win the Peace is known to have been promulgated and supported by the Communist Party, its press and supporters. The Los Angeles meeting held on May 12, 1946, referred to above, was under the guidance of Communist William Pomerance, Executive Secretary of the Screen Writer's Guild, and Communist sympathizer Willis J. Hall, President of the People's Educational Center. The Communist infiltration and influence in these two groups have been discussed in this section of the memorandum.

The Hollywood Forum

The Hollywood Forum, according to Informant [REDACTED] was held under the auspices of the "Daily People's World," West Coast Communist newspaper. This group, devoted to the discussion of Communism or Communist propaganda, was under the control of many Communists and Communist sympathizers affiliated with the motion picture industry. Individuals who have been active in this group include Waldo Salt, Sam Ornitz, John Howard Lawson, and Alvah Bessie, all of whom have been identified as Communists. Their Communist Party affiliations are set out in Section I of this memorandum.

John Barnes and Associates

In August of 1946 Confidential Informant [REDACTED] related that this organization was a recently formed "public relations"-type group which had announced that its functions were to "see that liberal, progressive commentators such as are listed as supporting the organizations, are kept on the air as an antidote to the radio prostitutes who put their personal well-being above that of their fellow Americans....." Among the persons listed as supporting this group who are directly or indirectly connected with the Hollywood Film Industry are: Averill Berman, radio commentator who was a member of the Executive Council of the Hollywood Independent Citizens Committee for the Arts, Sciences, and Professions, and Peter DeLima, radio commentator who has been connected with the Progressive Citizens of America as well as the Hollywood Writers Mobilization. All of these organizations mentioned above have been subjected to Communist infiltration or influence. Confidential Informant [REDACTED] reported that also listed as supporting this venture were businessmen in Los Angeles, all of whom lean toward the Communist position.

Western Council for Progressive Business, Labor and Agriculture

Confidential Informant [REDACTED] has related that this is also a pressure-type organization in the Hollywood Section which cooperates with John Barnes and Associates. This group, according to [REDACTED] is obviously a Communist pressure group because of the names given as supporting it. Some of them are: Paul Robeson, Bartley C. Crum, and Robert W. Kenny. The Communist affiliations of Kenny and Robeson are previously set out in this section of this memorandum. Concerning Bartley C. Crum, the Washington Daily News for September 4, 1946, reflected that Crum was Vice-President of the American Committee for Spanish Freedom, a sponsor of the American Youth for Democracy, an initiating sponsor of the Independent Citizens Committee of the Arts, Sciences, and Professions, and a Vice-President of the National Lawyers Guild. All of the above groups have been infiltrated or were under the influence of Communists or Communist sympathizers.

The American-Russian Institute

Confidential Informant [redacted] stated in March of this year that the American-Russian Institute opened an office at 6607 Hollywood Boulevard. It should be pointed out that the American-Russian Institute is a Soviet propaganda-type organization which acts as a dissemination center for Russian propaganda in Hollywood. Alvah Bessie, writer, identified in Section I as a Communist, and Lewis Milestone, who has been reported by Informant [redacted] as having been a member of the Hollywood Democratic Committee, the League of American Writers and the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, have been affiliated with this organization. Additional information concerning the American-Russian Institute is also set out in this summary under the section captioned, "Soviet Activities in Hollywood."

The Civil Rights Congress

The Civil Rights Congress is a national Communist front organization formed as the result of the merger of the National Federation for Constitutional Liberties, International Labor Defense, and the Michigan Civil Rights Federation. The International Labor Defense was an organization under the influence of Communists and Communist sympathizers, and the other two above mentioned organizations were declared subversive by the Attorney General in that they came within the purview of the Hatch Act. The Civil Rights Congress has been active in smear-type activities directed at the Department of Justice and the Bureau. For example, the "Milwaukee Journal" on September 7, 1946, reflected that a letter had been sent by the Milwaukee Chapter of the Civil Rights Congress to the President of the United States, asking for the removal of Attorney General Tom Clark and Director John Edgar Hoover for failing to bring the lynchers to justice. In addition, this organization has been very active in fighting the Taft-Hartley Labor Bill, defending the civil rights of Gerhardt Eisler and denouncing all efforts to outlaw the Communist Party. This organization has received the support of such well known Communists in the motion picture industry as Ring Lardner, Jr., who has been carried as a member of the National Board of the Civil Rights Congress. The Communist Party affiliations of Ring Lardner, Jr., are set out in Section I of this memorandum.

Southern Conference for Human Welfare

The Southern Conference for Human Welfare, a national Communist front movement, which has been described by Earl Browder as a transmission belt used by the Party for the dissemination of its propaganda, received the support of the motion picture industry, primarily through the efforts of Melvyn Douglas, husband of Helen Gahagan Douglas, who has been affiliated with such groups as

the Hollywood Democratic Committee in an executive capacity. This affiliation of Melvyn Douglas is set out in the Jack Tenney Un-American Activities report for the State of California to the 55th California Legislature. Informant Wolf reported during March of 1947 that Melvyn Douglas acted as the Hollywood representative of this organization in a money-raising campaign. He mailed out letters soliciting funds under his own signature.

The National Negro Congress

The National Negro Congress is a nationally known Communist front organization under the control of Dr. Max Yergan, a known Communist. This organization has been declared subversive by the Attorney General in that it comes within the purview of the Hatch Act. The December 12, 1946 issue of the Los Angeles Sentinel, Negro Newspaper, carried a list of the members of the Executive Board of the Los Angeles Chapter of the National Negro Congress. Included among those listed was John Howard Lawson, Communist screen writer.

The Russian-American Club

Informant [redacted] has related that in August of 1944 this Club was created in Hollywood with the announced purpose of raising money for the people of the Soviet Union through the Russian-American Society for Medical Aid to Russia. Included among the Communists who have supported this organization is Frank Tuttle who has been identified in Section I as a Communist. In addition, Lewis Milestone, previously identified in this section of the memorandum, together with others who have supported the Communist front movement, supported this organization.

COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

(October 2, 1947 to February 5, 1948)

The People's Educational Center, also known as The Los Angeles Educational Association, Incorporated

The People's Educational Center announced its curriculum for the ten-week winter term which begins on January 19, 1948. Classes and instructors of this school purport to give an accurate and scientific analysis of what is going on in the world and to assist the average man to "achieve a clear orientation." The courses are broken down into such divisions as "The World Today", Psychology, the Cultural Field and the Trade Union School. Of particular interest are the courses and instructors in the Cultural Field, particularly dealing with film and radio writing. The announced courses in this field are listed below:

Screen Writing I

This is a lecture course on the technic of screen writing, and the instructor will be Robert Lees. Lees was a member of the Cultural Section of the Communist Political Association and the Communist Party as of 1944-1945. This information was obtained by a highly confidential and delicate source.

Screen Writing II

This apparently is a more advanced course in screen writing and will be handled by one Bernard Gordon. Gordon like Lees above was a known Communist Political Association and Communist Party member in the Cultural Section in 1944 and 1945. This information was obtained by a highly confidential and delicate source.

Screen Writing III

This purports to be an advanced workshop course on original stories and the announced instructor is Michael Uris. Uris is a motion picture writer who, at latest reports, is working for 20th Century Fox. He was a member of the Cultural Group of the Communist Political Association and the Communist Party in 1944 and 1945. This information was obtained by a highly confidential and delicate source.

Practical Journalism

The instructor will be Leo Simon. Simon is a known Communist Party member as of 1946-1947. This information was obtained by a highly confidential and delicate source.

Short Story - Advanced

The instructor will be Wilma Shore. Evidence is at hand that Wilma Shore was a member of the Communist Political Association and the Communist Party in 1944 and 1945. This information was obtained by a highly confidential and delicate source.

Workshop in the Novel

Instructors will be Guy Endore and John Sanford. Both Endore and Sanford are writers, and both were members of the Communist Political Association and Communist Party in 1944 and 1945. This information was obtained by a highly confidential and delicate source.

Eight Russian Films

According to the PEC announcement, this course will be co-sponsored by American Gallery Films and purports to be a series of 16 millimeter film showings with discussions led by one Harold Salemon. The Los Angeles Office has no documentary evidence of Salemon's Party membership, but the indices reflect numerous references to him of such a nature as to make him a definite suspect.

Radio Writing Workshop

The instructor will be Robin Black and guest lecturers. No information concerning this individual's possible Party affiliations is available.

Creative Writing - Advanced

The instructor will be Hugh Campbell. No evidence of Campbell's Party affiliation is available.

To show the complete dominance of the People's Educational Center by the Communist Party, other courses being offered in different fields

are being briefly mentioned.

In the field of "The World Today", there is a course offered entitled "Europe's Dilemma and American Foreign Policy" to be taught by Dr. Leo Bigelman. Bigelman is the President of the People's Educational Center Board of Trustees. His qualifications for handling this course are somewhat obscure. However, he has a long record of Communist Party activity in the Los Angeles area. He is presently a member of the Communist Party's Hollywood No. 2 Club. This information was obtained by a highly confidential and delicate source.

A course entitled "History of the American Labor Movement" is also to be offered. Instructors in this course as announced are Milton Gottlieb, Maurice Howard, and Milton Tyre. Of these three instructors, Maurice Howard and Milton Tyre are known Communist Party members, the latter being an attorney. This information was obtained by a highly confidential and delicate source.

A course to be offered is entitled "Trade Union Principles and Practices". The coordinator for this course is Lloyd Vandyke, and the instructors will be Helmer Bergman and Leo Gallagher. All three of these individuals are Communist Party members. With regard to Vandyke, he has been identified as a Communist by the informant [redacted] who is a paid confidential informant and local functionary of the Communist Party in Los Angeles. Bergman has been identified as a Communist by a discontinued confidential informant, [redacted] who was a member of the Communist Party, and by a highly confidential and delicate source. Leo Gallagher has been a Communist attorney for a number of years and in the past has repeatedly run for public office on the Communist ticket.

"Medicine for the Layman" is the title of a course to be offered. The coordinator for this course is Dr. Murray Abowitz, and Dr. Hyman Engelberg is one of the instructors. Both are members of the local Communist Party and have been for a number of years. This information was obtained by a highly confidential and delicate source.

A course to be offered is entitled "Political Economy", the announced instructors of which are Frank Thomas, Leonard Fels, and Katherine McTernan. All three are members of the Communist Party at the present time. This information was obtained by a highly confidential and delicate source.

In the field of Workshops in Art, the People's Educational Center announces three Drawing and Painting courses and a course on Film Strip and Slide Film Workshop. The three Drawing and Painting courses are to be handled by one Arnold Mesches, while the Film Strip course will be coordinated by one Frank Thomas. Both Mesches and Thomas are current members of the Communist Party, the latter being a photographer by trade. This information was obtained by a highly confidential and delicate source.

In the field of Music and Arts, various courses are being offered with the following instructors handling them as announced:

Fred Warren
Donald Metz
Ted Gilien
Albert Hoxie
David Rosen
Margrit Roma

All of these individuals are members of the local Communist Party. This information was obtained by a highly confidential and delicate source.

Progressive Citizens of America

The "Daily Worker" of October 7, 1947, contained an article captioned "Film Stars Back PCA Parley". This article pointed out more than 150 national leaders in the arts, sciences and professions were to sponsor the conference on "Cultural Freedom and Civil Liberties" to be held in New York City on October 25 and 26 under the auspices of the Progressive Citizens of America. Sponsors included, according to the article, the following individuals:

Rexford Guy Tugwell, political science professor at the University of Chicago and former Governor of Puerto Rico;

Film stars Gregory Peck, John Garfield, Gene Kelly, Fredric March and Florence Eldridge March;

Film directors William Wyler and John Cromwell;

Radio director Norman Corwin;

Scientists Dr. Linus Pauling, Dr. Maurice Visscher and Dr. Melville
Berakovits;

Playwrights William Wellman, Moss Hart and Arthur Miller;

Composers Dr. Roy E. Harris and Marc Blitzstein;

Conductor Leonard Bernstein;

Writers Louis Untermeyer, Mark Van Doren, Dashiell Hammett, Howard
Fast and William Ross Penet.

Concerning this same meeting, the "New York Post" carried an
advertisement captioned "Your Name is on Every Un-American Subpoena".
This advertisement stated that 19 Hollywood Progressives subpoenaed by the
Thomas-Bankin Committee were to tell "the real story". Among those listed
to appear were the following:

Alvah Bessie, Herbert Biberman, Berthold Brecht, Lester Cole,
Richard Collins, Edward Dmytryk, Gordon Kahn, Howard Koch, Ring
Lardner, Jr., John Howard Lawson, Albert Maltz, Lewis Milestone,
Samuel Ornitz, Larry Parks, Irving Michel, Robert Rossen, Aldo
Salt, Adrian Scott, Melton Trumbo, Bartley Crum, Robert Kenny,
John Garfield, Paul Draper, Dr. Harlow Shepley, Frank Minford,
and Senator Claude Pepper.

Confidential Informant [redacted] of the New York Office
advised that at the Progressive Citizens of America sponsored conference on
"Cultural Freedom and Civil Liberties", which was held at the Hotel Commodore
on October 25, 1947, former Assistant United States Attorney General C. John
Rogge addressed the gathering. Rogge stated that the FBI usually sends repre-
sentatives to such meetings and then asked any man in the audience to invite
his Chief, J. Edgar Hoover, to a debate with Rogge on "which is the greater
Threat to America - Communism or Fascism." Rogge also stated that the Hollywood
artists and writers should entirely ignore the House Committee on Un-American
Activities because it violates the First, Fifth, Sixth, Ninth and Tenth Amend-
ments. He said the best way to fight this Committee was to ignore their
subpoenas and to refuse to answer their questions. This source in commenting
on the conference stated that Leonard Enloe of "The Nation", in commenting
on the President's Loyalty Order, denounced the work of the FBI which, he stated,
was reverting to the days of the "Palmer raids". He also denounced the work

the FBI was doing in helping the House Un-American Activities Committee. Dr. Harlow Shapley, Progressive Citizens of America Chairman in Massachusetts and Head of the Harvard Observatory at Cambridge, Massachusetts, read a letter to the delegates from Henry A. Wallace, who was at that time visiting in Palestine. In this letter, Wallace requested the people to destroy the House Committee on Un-American Activities at the polls and in the courts.

At the Progressive Citizens of America rally, which was held at St. Nicholas Arena, New York City, Senator Claude Pepper addressed 7,000 who were in attendance and stated he advised the Hollywood witnesses appearing in Washington, D. C. to refuse to answer questions about their religious or political beliefs when questioned by the House Committee on Un-American Activities. At the closing session of the conference on October 26, 1947, this same source said that Senator Claude Pepper called upon the intellectuals of the country to provide leadership in a crusade to turn the Thomases and Rankins out of Congress.

In addition to the above remarks, a speech written by Clin Downes, Music Critic of the New York "Times", and delivered in his absence by Miss Ray Ledd also made disparaging remarks concerning the Bureau.

Confidential informant [REDACTED] of the New York Office advised that he was in attendance at the Film, Radio, Press and Advertising Panel of the conference, which panel was held on October 25, 1947, in the Hotel Barbison Plaza, New York City. This source advised that at this panel meeting, Ring Lardner, Jr., in commenting on the press, stated that the newspapers with few exceptions seemed to engage unanimously in a campaign against the Soviet Union, preparing the people with the idea of an unavoidable war. Lardner went on to state that he was talking with a colleague a week ago, whose son wanted to join the FBI and when his family was investigated, they found that his father made a progressive speech eight years ago and therefore the applicant was rejected. Lardner then pointed out that the records kept by the FBI are similar to those of the "Gestapo" with even a more detailed account.

Through a most highly confidential source, speeches given at this conference were obtained. Those of pertinence to this memorandum are being set out hereinafter.

Speech of O. John Rogge, former Assistant United States Attorney General, entitled "The Effect of the Loyalty Order":

At the outset Rogge indicated that those present were meeting today to put an end to the advocates of "thought control" and that what we have in our midst today is incipient Fascism. He stated that in the Police State the principal tool of the tyrant is fear, a citizenry afraid to speak and to think freely and independently is the keystone of the Police State and because our people are being victimized by such a fear the danger is immediate. The following verbatim excerpts were made by Rogge:

"The real reason we are here is to determine what we can do to halt this fantastic backward march to despotism...

"Primarily I am an attorney. In the course of representing persons victimized by the thought control offensive I have learned and I now believe, both as a citizen and as a lawyer, that the fight against the House Committee of Un-American Activities and other thought control agencies must be waged on the broadest and clearest constitutional grounds.... Senator Claude Pepper did not go far enough when he advised the Hollywood artists and writers to appear but to answer no questions pertaining to their private political beliefs or ideas, my advice to our Hollywood friends and to all others is not to appear at all....

"In my opinion the House Committee is unconstitutional, it violates not only the First Amendment but the 5th, 6th, 9th and 10th Amendments as well, and in my opinion no one need to appear to testify before such an unauthorized and unconstitutional agency of government. The best way to fight this outfit is to ignore their subpoenas, refuse to answer their questions, and battle them right up to the Supreme Court....

"The Constitutional issues involved in the loyalty check of the government employees are precisely the same as those to which I have already referred. In that sector of the attack my office is now studying the feasibility of moving to enjoin the Attorney General of the U. S. from designating as subversive such organizations as he, in his sole discretion, deems subversive."

Speech of Robert Kenny, former Attorney General of California, President of the National Lawyers' Guild and National Co-Chairman of the PCA, entitled "How Fascism Grows":

At the outset of his talk, Kenny ridiculed the work of the Thomas Committee and the type of persons who were testifying for the Committee with particular ridicule being aimed at Adolph Menjou.

In discussing the present fight being waged by liberals and progressives against the House Un-American Activities Committee, Kenny stated:

"The attempt to dictate the content of films as well as the content of the minds of the men and women who make them has brought about this willingness to fight back. This Committee is the first step towards the complete blackout of freedom of expression in the United States....

"Although purporting to act for the purpose of enacting legislation, the real purpose of the House Un-American Activities Committee is to intimidate all persons who hold radical or even liberal political opinions. They also tried to intimidate the producers in setting up a black list."

Kenny continued his attack upon the House Un-American Activities Committee declaring it to be unconstitutional and said it was government by "press release" wherein all the hearings were timed to meet newspaper deadlines.

"In the light of the history of these Committees, that is the original Dies Committee and on to the Thomas Committee, their effect on the American scene and the disaster that they have wrought in so many private lives, I do not think there can be any question concerning the question of Constitutionality of such a Committee which will ultimately be handed down by the Supreme Court of the United States."

Speech of Larry Parks, movie actor, entitled "What is Loyalty to America?":

In his talk, Mr. Parks stated that certain people are attempting to impose new standards of loyalty on America. He quotes from a recent article in Harper's Magazine which asks the question "What Is The New Loyalty?". Parks states that if you believe in socialized medicine or criticize a member of Congress or oppose Franco or believe in price controls, you are disloyal and Un-American. He stated that from this type of philosophy eventually speeches, books and art will have to conform to this new loyalty. He said that the thoughts and deeds of Washington, Jefferson, Lincoln and

Tom Paine are rejected by this new loyalty. Americans have no choice said Parks but "to reject a concept of loyalty that makes traitors of patriots and criminals of men of good will". He stated that we cannot expect a fixed definition of loyalty indicating that our only loyalty is to American tradition. In his definition of American tradition, he includes independence and social experiment. He declared that we owe our allegiance to the right to advocate all creeds and not loyalty to a particular creed.

Parks pointed out that the Thomas Committee refused to investigate the Klu Klux Klan and indicated that all other Americans opposed the Un-American Committee. To prove this latter point, he related excerpts from talks by Wendell Willkie, former President Franklin D. Roosevelt, and Henry Wallace. Parks stated that as to his own political philosophy he should be classified as a Wilson-Roosevelt-Wallace Democrat.

"Resolutions of the Conference"

At the start of the closing session on October 26, 1947, Dr. Harlow Shapley stated that the resolutions proposed for the two day conference were compiled and would be presented for vote to the Conference by Actor John Randall, who read the following resolutions, all of which were adopted by acclamation:

1. House Un-American Activities Committee

"The House Un-American Activities Committee is itself the most crastly Un-American activity in the fabric of American life. Consistently and constantly it violates and subverts the First Amendment of the Constitution... In the words of Senator Glen H. Taylor, it is a Fascist-minded body whose activities parallel with those of pre-war leaders in Fascist Germany, Italy and Japan." Resolved that the House Un-American Activities Committee be abolished.

2. Loyalty Order

"The President's executive order known as the Loyalty Order which not only slaughters the First Amendment as far as it applies to 2,500,000 Government employees but violates accepted concepts of American jurisprudence, has been called Nazi justice for Americans." Resolved that members of the conference call upon the President to revoke his order.

3. The Drive Against Hollywood

The Conference condemned the attack on the motion picture industry as an obvious attempt to subvert freedom of speech, screen, and air.

4. Right of Political Party

"According to the sacred provisions of the Bill of Rights any American has the right to be a Communist or anything else he chooses to be that does not violate the Constitution....Resolved that every American everywhere has a right to join any legal American Party whether it be the Republican, Communist, Socialist or Democratic."

5. The Little Dies Committees

"We call on the American people to fight locally as well as nationally for civil rights, to fight for the repeal of the Little Dies Acts and local loyalty acts as well as for the repeal of the President's Loyalty Order and the abolition of the House Un-American Activities Committee."

6. On Minorities

The Conference condemned anti-Semitism and discrimination against the Negroes.

7. Free Cultural International Exchange

The Conference urged the State Department to cease its interference in the free exchange of ideas, art and science.

8. Taft-Hartley Act

"Resolved that we here assembled do pledge ourselves to work earnestly for the repeal of the Taft-Hartley Act and we will, whenever possible, take concerted action with organized labor to such effect."

9. (This resolution was introduced by Shapley.) International Exchange of Scientific Information

"Resolved that there be full restoration of the traditional freedom of expression and inter-exchange of scientific personnel and information."

it was ascertained the Hollywood Chapter of the Progressive Citizens

of America during the latter part of October and early part of November, 1947, was very active on behalf of the "unfriendly 19". Prior to the hearings of the Un-American Activities Committee when defensive plans were being made on behalf of these witnesses, surveillances by Bureau Agents disclosed that Waldo Salt, George Pepper and Herbert Biberman met at the PCA office, 1515 Crossroads of the World Building, Hollywood.

The throw-aways publicized meetings held on behalf of these "unfriendly witnesses" and indicated that many of the meetings were under the auspices of the PCA.

The Hollywood Council representing the Arts, Sciences and Professions group of the Progressive Citizens of America held an open meeting at 6851 Hollywood Boulevard on November 1, 1947, which was designed to inform members of the organization in the Hollywood area of the outcome of the Congressional hearings in Washington dealing with Communist infiltration into the motion picture industry. This meeting, which took place in the Masonic Hall, was attended by approximately 1,000 individuals. The master of ceremonies was Edward Biberman, brother of Herbert Biberman, one of the individuals cited for contempt of Congress as a result of the recent hearings. At this meeting, emphasis was given to the fact that Robert W. Kenny, counsel for the "unfriendly 19" was not given a chance to present any defense whatsoever. The "unfriendly witnesses" were described as being "the shock troops" for the fight of civil liberties in this country. These troops, however, were backed by many organized groups and real American people. It was indicated that the PCA will consider the battle only beginning and will follow the Thomas Committee's tactics by preparing a dossier on the Un-American Activities Committee.

Edward Mosk, Los Angeles attorney and Vice Chairman of the PCA, spoke at this meeting regarding the legal aspects of the Washington hearings. He said that "The circus is over but the memory and the legal phases of the hearings will linger indefinitely." He said the PCA expected to go into the courts to fight the battle for these Hollywood individuals. Mosk spoke at length on the Bill of Rights and the Constitution and on the various rights of religious and minority groups. Mention was made of the Palmer Raids. The Harry Bridges case was also discussed briefly, as well as the William Schneiderman case, which was successfully defended by the late Wendell Willkie. Mosk prophesied that the "unfriendly 19" witnesses would be finally cleared of all contempt charges. Mosk said the Committee hearings left the mark of fear in Hollywood. He said the job of fighting must not be left to the courts but that this group must use all means possible, specifically the polls to exert pressure to abolish

the Committee on Un-American Activities of the House of Representatives. His final statement is quoted as follows: "Our job is to see that the legal vindication that will ultimately come does not come too late."

The next speaker was introduced as the Executive Director of the Arts, Sciences and Professions Council of the FCA, Mr. George Pepper. Pepper has been identified by a most highly confidential and delicate source as a member of the Communist Party. Mr. Pepper stated in substance as follows:

That he will never forget his experiences in Washington and New York. The unfriendly witnesses and the persons working with them got no sleep. They were nervous and, above all, there was work to be done. There was terror in their hearts, intimidation by the Committee, telephone lines tapped, detectives trailing them around, and as a whole the atmosphere was bad.

The Committee was described as being smart, and even brilliant at times, and the speaker wanted to convey definitely to the audience that they must recognize they are not dealing with a stupid group this time. He said the Committee will stop at nothing and may even at this time be devising a shortcut to establish their purposes.

Pepper said that Eric Johnson, during his testimony, did satisfactorily for about three-fourths of his speech. However, he at this point, went to pieces and lost his case by agreeing with the Committee. In fact, Johnson, "sold the industry down the river". Johnson told the Committee that John Howard Lawson should not be in the motion picture industry and, in fact, any Communist so proved should not be employed in the industry.

Pepper mentioned that he noticed John M. Costello, formerly of the Dies Committee, in the audience, and Pepper felt that Costello recognized him and later identified Pepper to Thomas, inasmuch as the latter frequently glared at Pepper throughout the remainder of the hearings. Costello was believed to be associated with the U. S. Chamber of Commerce in Washington, D. C. at the present.

Regarding the Press, Pepper mentioned that they were very interesting and favorable to the so-called "friendly witnesses" and particularly to the actors. He mentioned in a sarcastic manner the large amount of publicity given to Robert Taylor, Adolph Menjou, et al, and the uncomplimentary remarks published about the "unfriendly 19". Pepper remarked ironically that

Robert Taylor stated he would not work on a picture if he knew a Communist was connected with it, but upon his return he was going to work on a picture which had been written by Lester Cole. This remark got applause from the audience. The picture was identified as "High Wall".

Pepper said the hearing was highlighted by the expulsion of Charles Katz (Los Angeles attorney) from the hearing room. Katz allegedly had a "neat job done on his back" by jiu jitsu experts who escorted him from the room. Pepper also quoted from the column of George Dixon, who writes for the Hearst papers. This quote dealt with a portion of Dixon's column written during the hearing when the latter mentioned that some of the unfriendly witnesses should be "taken out and have their heads beaten in". "The New York Times" and the "Herald Tribune" were described by Pepper as the only papers which reported the hearings in an unbiased manner. He said all the other metropolitan press members were unfavorable to "our cause".

The morals of the attorneys and the "unfriendly 19" was described as being "wonderful". They worked together as a unit night and day. Regarding counseling of the witnesses by attorneys, Pepper made a point of the fact that all decisions as to policy and procedure were based upon a majority opinion of the parties involved.

Regarding the purpose of the attack upon Hollywood by the Un-American Committee, Pepper said that this is not a Democratic committee. Therefore, the first time since 1932 it is controlled by Republicans and a few Southern Democrats. He mentioned the Republican character of the friendly witnesses, particularly those associated with the Motion Picture Alliance, which was organized to fight Communism and preserve the American ideals. He said that many of the motion picture alliances were now members of a newly organized group known as the Hollywood Republican Committee. Pepper said: "We must expose these Republican connections as they are thinking in terms of 1948, and must divert the people from the real issues of these times, particularly, housing, health, discrimination among minorities, the concentrated drive against Labor in general, etc."

Pepper said the Hollywood hearings recently held were just the beginning of a 9-point program. The next field of inquiry would touch radio, and then there would be Education, and there would be no end. He reiterated "they must stop the Committee".

Pepper said the policy of the Arts, Sciences and Professions Council for the PCA, as outlined by National Chairman Harlow Shapley and Howard Bumford Jones (phonetic), cautioned against saying that a complete victory had been won. It was emphasized that only a partial victory had been won in Washington, and that if they had lost, there would be no PCA. Mention was again made of the violence in Philadelphia that day. The National Council felt that they must join with Labor, minorities, and decent people to win the battle.

The immediate plan was to send at least a million signatures to the President and Speaker Martin of Congress, recommending: (1) Abolish the Committee outright; (2) Withdraw all contempt charges against and release the unfriendly witnesses. It was suggested that they start with Representative Nixon of California at the polls in 1948. It was stated that united action was a "must".

Edward Biberman, who described himself as an artist, spoke briefly as to how the PCA in Hollywood took the hearings. He mentioned that they were "caught short". He said that the Congressional Committee had, however, "tipped their hands" more than once during the early days of the hearings, which aided their witnesses to map a defense. The speaker mentioned the charges made by friendly witness Moffitt, who said that 44% of the best plays on Broadway and 233 other plays contain Communist messages or lines.

The speaker further scoffed at Moffitt's claims that numerous studio reading departments in the motion picture industry had been infiltrated by Communists. The speaker asked the question: "Are only creative people involved?" He answered this question by stating that the receiving end, that is, persons who read the books and see the plays, is also a victim of the Congressional Committee's attempt at censorship. He said the fight "touches all levels of life."

The speaker claimed that the PCA, et al, had been alerted properly and were now "in high gear". He mentioned that the Speakers Bureau during the hearings had furnished from ten to twenty daily, and that a fact sheet giving the other side of the story had been published daily (5000 copies); that the Radio Division had monitored the situation from coast to coast, and that next week they would be active in the Federal Communications Commission hearings. The actors developed mobile theatrical units and would dramatize individual statements made by the unfriendly witnesses throughout many areas in the U.S.A.

It was suggested that all persons present initiate as many wires as possible to President Truman requesting that he back the Sabbath Bill, identified as HR-46, which was designed to abolish the Thomas Committee. He further reiterated that they wire or write Speaker Martin, as mentioned above, to abolish the Committee and crush the contempt citations against their people.

The Hollywood group was also planning to send 50,000 air mail letters to President Truman to acquaint him with "our side of the story". The audience was told that packages of these letters had been prepared, together with air mail stamped envelopes, and were being made available to the audience in the lobby of the building at cost.

Karen Morley, who has been identified as a Communist through a most highly confidential and delicate source and representative of the Actors Division, PCA, made a brief speech in which she said that the Actors Division had raised \$500 to send her to Washington to protest the Committee's smearing of her name. Morley felt that she was not important enough to attract much attention so decided to stay at home and "do the dirty work". She said she could do more work in furthering the cause. She mentioned that she had been very active in the past few days speaking before various organizations, among which were the Synagogue where Rabbi Maguin presides, the Jewish Labor Council, the PCA in San Francisco, Arts, Sciences and Professions (Doctors Division), YWCA, and the Southland Jewish Organizations. Morley said that she would make up for not going to Washington; that the \$500 would be used in the best way possible.

At this point a record was played for the audience which was described as the voice of Herbert Biberman, one of the "unfriendly 19". This recording was a transcription of a telephone call made by Herbert Biberman to PCA in Hollywood at the close of hearings in Washington. The recording was hardly audible but in substance, it proclaimed that there was no satisfaction in winning a single battle, and that the Committee must be abolished.

Upon the conclusion of the hearings in Washington, a rally in support of the "unfriendly witnesses" was held at Independence Hall Square in Philadelphia on November 1, 1947, which rally was heckled throughout by an organized group of individuals, some of whom wore Veterans' insignia. Among the speakers at the rally were Saul Waldbaum, a Communist; Stetson Kennedy, who was introduced as an author and claimed to have joined the Ku Klux Klan and the Columbians; and Francis Fisher Kane, former U. S. Attorney

for Eastern Pennsylvania.

With regard to the Philadelphia meeting of November 1, the Los Angeles meeting of the same date by the Progressive Citizens of America referred to the Philadelphia PCA meeting which was broken up by a group of organized hecklers, who purportedly threw stench bombs and knocked down innocent women. It was declared that although the holding of the meeting was declared legal and upheld by two Federal courts, there was violence. The question at the California PCA meeting was raised "Do you think Thomas will rush to Philadelphia to investigate the violence caused by the organized hecklers?"

On the evening of November 5, 1947, the so-called "unfriendly witnesses" arrived at the Municipal Airport in Los Angeles. In preparation for this return, a welcome-home rally was planned under the auspices of the Hollywood Arts, Sciences and Professions Council of the Progressive Citizens of America. Approximately 500 people were in attendance at the airport to greet the "unfriendly witnesses". A great many of these people were noted to wear PCA arm bands. Known members of the Communist Party were observed by Agents of the Los Angeles Office in attendance at this gathering. Ring Lardner, Jr. at this welcome-home rally read a prepared statement to the crowd as spokesman for the "unfriendly witnesses", in which he called for an immediate letter-writing campaign to Congress during the 12 days then remaining before Congress meets, demanding that the contempt citations against the witnesses be voted down.

On November 16, 1947, the Progressive Citizens of America sponsored a meeting at Gilmore Stadium in Los Angeles. This meeting was attended by approximately 3,000 people and featured 12 speakers. The speakers included Ben Margolis, John Howard Lawson, Albert Maltz, Herbert Biberman and Larry Parks. All were identified through highly confidential and delicate sources as Communists. All of the speakers urged public pressure on Congress to dislodge the contempt citations filed against some of the witnesses who appeared before the House Committee on Un-American Activities and the abolishment of this Committee.

[REDACTED] the Los Angeles informant, stated that he heard a recent broadcast of Burton Lewis, Jr., wherein Lewis stated he had been approached by an individual representing Katherine Hepburn, stating that she wanted to go on record to the effect that she did not know what she was signing when she joined the Committee for the First Amendment nor did she realize the type

of speech she was reading when she appeared at a PCA rally in Wilmore Stadium. Director Sam Wood in his testimony before the Thomas Committee, referred to this speech as "Hepburn's". Further data is set out in section VI concerning this. According to this source, Adolph Zukor informed him that Spencer Tracy had said the remark that Hepburn wanted to make a statement in order to clear herself with the American public and that moreover that Frank Capra wanted her to make it. Information was later obtained from [redacted] of the LAFU, who stated that Fulton Lewis told him Hepburn has denied the above retraction and stated that she knew what she was doing and what she was saying. According to Lewis, the information with regard to her retraction came from the studio officials who issued the retraction on the theory that she would not deny same. [redacted] related that this action was caused by box office decline of "Song of Love", her latest picture.

Petitions calling for the abolition of the House Un-American Activities Committee were circulated among the crowd. In addition, stands were set up where people attending could sign mimeographed letters, one addressed to President Truman and the other addressed to Attorney General Tom Clark. The first letter asked that the Sabath resolution to abolish the House Committee be supported. The second letter to the Attorney General asked that deportation proceedings against Hans Eisler be dropped and that he be permitted to leave the country voluntarily. The Progressive Citizens of America, of course, was to handle the mailing of these letters.

[redacted]
it was ascertained on November 19, 1947, that immediately following the picnic rally sponsored by the PCA for the returning "unfriendly nineteen" held at Wilmore Stadium on November 13, 1947, Herbert Eiberman called on PCA headquarters for an advance of \$1,000.00 against whatever share of the gate receipts was coming to him and his associates. Through this source it was also learned that the share of Eiberman, et al, was to be twenty per cent of the receipts, and Eiberman urged that an advance of these funds be made immediately. It was ascertained that apparently the money was needed for defense of the witnesses cited for contempt and that the payment of the funds had to be authorized by Eart Witt, PCA Executive Director. Eiberman suggested that a check for the amount requested be made out to Robert T. Kenny, Trustee, and that it be sent directly to Kenny.

Through [redacted] it was ascertained on November 19, 1947, that the PCA was apparently considering getting up a petition to abolish the House Un-American Activities Committee and that during the discussion of the matter it was suggested that no organization's

name appear on the petition so that it would not actually be sponsored by the PCA. Among the names of certain motion picture and radio people who might be amenable to signing such a petition were mentioned the following:

Marsha Hunt
Richard Conte
Norman Corwin
Gene Kelly
Edward G. Robinson
Paul Henreid
Dana Andrews
Myrna Loy
Charles Boyer

During the discussion, it was suggested that if these prospective signers should become too inquisitive about the petition, they should be told it was being sponsored by Martin Popper, one of the defense lawyers in the East for the "unfriendly nineteen". It was ascertained subsequently that according to Herbert Biberman, Paul Henreid would sign such a petition when he found out that Marsha Hunt and Gene Kelly also intended to sign.

Through this same source on November 20, 1947, information was obtained reflecting that apparently the PCA workers were trying to get statements from certain well known film people supporting the Sabath bill to abolish the Thomas Committee. Through this source, the following statements are quoted which apparently had been secured from the individuals named:

Morris Carnovsky - screen actor (Communist Party member according to a highly confidential and delicate source):
"I support wholeheartedly the Sabath bill to abolish the Committee on Un-American Activities."

Selena Royle - screen actress:
"The civil liberties of all Americans are at stake. I urge the abolition of the House Committee on Un-American Activities."

Gale Sondergaard - actress (Communist Party member according to a highly confidential and delicate source):
"If this threat to our civil liberties goes unchallenged, no American is safe."

Doris Knowland - actress:

"Thomas Mann has stated he has seen it here before and we all know where. Let's not let it happen here."

Ann Revere - actress (Communist Party member according to a highly confidential and delicate source):

"Let our actions not our words proclaim our adherence to the right. Mr. Sabath has led the way."

It was ascertained that other motion picture figures apparently were being sought for statements:

Art Smith
Howard De Silva
Ludwig Donath
Alan Reed

All of these individuals are screen actors. Smith and De Silva have been previously identified as Communist Political Association members by a highly confidential and delicate source, in August, 1944 and January, 1945.

Through this same source, it was learned on November 20, 1947, that one I. Goldsmith had requested the FIA to furnish him copies of the speeches and statements of the "unfriendly nineteen" made at the Gilmore Stadium Rally on November 18, 1947. According to this same source, Goldsmith identified himself as a big producer in Hollywood and a very good friend of Sam Ornitz, one of the witnesses cited for contempt of Congress. Goldsmith further advised that his brother was in town from Palestine and that he attended the Gilmore Stadium mass meeting and that his brother had been so impressed by the speeches that he would like to have copies of them to take back to Palestine to use over there. The FIA advised him that the requested copies would be made available.

On November 25, 1947, [REDACTED] it was ascertained that Herbert Biberman discussed with Lawson the House Un-American Activities Committee before which they had appeared. Lawson remarked that it is pertinent that neither Congressman Thomas nor Rankin dared to debate the issue of the constitutionality of their line of questioning on the floor of the House. Lawson said that any person

attacked by the Committee was automatically found guilty without trial and deprived of his constitutional rights to which all Americans are normally entitled. He was very discouraged over the fact that the producers appeared to be accepting the Committee's lies and are being converted into a new industry policy toward their employees.

On November 25, 1947, it was learned through this same source that McGill of "New Masses" magazine in New York had written Lawson relative to having Ring Lardner, Jr. write a short article regarding his personal reaction to the producer's action in terminating his employment as a studio writer. This article was to be quite personal and deal with the effect this action had on Lardner and his family. According to this source, Lawson agreed that such an article was a good idea and he would take it up with Lardner. The same source advised that "New Masses" magazine was making requests for similar articles from screen writer Albert Kaltz and/or Dalton Trumbo. Lawson expressed his desire to write such an article himself for "New Masses" but due to the press of other business could not do so at this time.

It was ascertained through this same source that Lawson was engineering a plan to circulate in the studios a petition through the Arts, Sciences and Professions Council of PCA to which he hoped to get hundreds of signatures. This petition was to point out the danger of blacklists to the film industry itself and to urge upon the industry the fear that no decent pictures will henceforth be made, employment will be curtailed, and for these reasons those signing the petition put themselves on record as taking a very strong stand against the House Un-American Activities Committee.

According to this source, Lawson intended to take the petition to the screen writers and try to get them all to sign it. Lawson stated that the wording of the petition would be such as not to specifically support the "unfriendly nineteen" but that it would definitely lean in that direction. According to this source, Lawson feels that it is absolutely necessary to break the terror presently gripping the motion picture industry and that the writers affected by recent termination of employment were seriously considering charging the producers with criminal conspiracy in state court.

On December 2, 1947, the PCA sponsored a rally to be addressed by Alvah Bessie, one of the "unfriendly nineteen". This was an

open meeting, and screen writer Bessie was the principal speaker. According to [REDACTED] Bessie's talk dealt entirely with the House Un-American Activities Committee and the Committee's Hollywood investigation. Bessie charged that the Committee's investigation was supposedly to reveal subversive pictures or parts of pictures, but this they did not do; that the real purpose of their investigation was to frighten people and to a large extent they were successful; and that L. B. Mayer and Harry Warner have gone out of their way to please the Committee, which according to Bessie is very stupid of them because the Committee treated them with contempt and disrespect.

Bessie cited as an example of the appeasement of the Committee by Hollywood producers the fact that a picture entitled "Behind the Iron Curtain" will soon be released and is anti-Communist in character. He cited another example of the frightening effect of the Committee's investigation the fact that the big "clearing houses" have refused to handle Howard Fast's latest novel.

According to Bessie, in the nine years existence of the House Un-American Activities Committee, it has put through only one piece of legislation which the Supreme Court subsequently declared unconstitutional. Bessie told the gathering that the ten writers indicted by the Committee and their legal representatives can not see how their indictment can pass even the lowest court because it is an abridgment of the rights given them by Amendment I of the Constitution. Bessie ended his speech by stating that, "We must destroy the Un-American Activities Committee before it destroys us."

According to information obtained from [REDACTED] it was ascertained that the PCA was planning to finance a speaking trip of John Howard Lawson to San Francisco, Tacoma, Portland, and Seattle in December, 1947. Through [REDACTED] it was ascertained that apparently the PCA in Seattle was planning a mass meeting and a reception for Lawson in that city; that Lawson planned to be in San Francisco on December 11, 1947; and that he would make himself available after the speaking engagement on that date to help the San Francisco Chapter solve any of its problems concerning the Arts, Sciences, and Professions Council of PCA and would meet with a small group of their leaders for this purpose.

In a full page advertisement called "An Open Letter to the Motion Picture Industry" published in the December 13, 1947, issue of the "Hollywood Reporter", the National Arts, Sciences, and Professions Council of PCA announced the organizing of a Film Division of PCA in Southern California, charging that "the motion picture industry, in its frightened haste to fire the ten writers and directors cited for contempt as a result of a hearing which denied to them their constitutional rights, sets a pattern of purge and blacklist violating our fundamental concepts and decency."

The Communist influence in the Progressive Citizens of America in Los Angeles was indicated by the fact that the Executive Director of the Southern California Chapter is Bert Witt. Witt has been identified as a member of the Communist Party as of May, 1947, in that he is a member of the 58th Assembly District Branch in Los Angeles. According to this source, Witt has been a member of the Party for nine years.

In the same headquarters with Witt, is George Pepper, the Executive Director of the Arts, Sciences and Professions Council of the PCA. Pepper has been identified as a Communist through a most highly confidential and reliable source.

Previous investigation has shown that Pepper has been a particularly close contact of John Howard Lawson and in the past he was very active in such groups as the Hollywood Democratic Committee and Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

On a recent list of the nominations to the Board of Directors of the PCA for 1948, it is noted that five of the so-called "unfriendly 19" are included, namely: John Howard Lawson, Larry Parks, Irving Pichel, Adrian Scott and Dalton Trumbo. On this list of nominees also appeared the names of Charles Katz and Ben Margolis, both of whom were associated with the "unfriendly 19" as defense attorneys and legal advisers. These individuals have been identified as Communists through a most highly confidential and delicate source.

Lawson, Scott, Trumbo and Parks above mentioned also have been identified by a most highly confidential and reliable source as Communists.

[REDACTED]

National Broadcasting Company and a member of the Los Angeles Communist Party in 1946 and 1947, advised on December 10, 1947, that the PCA was quite active at present and was circulating petitions for the establishment of a third political party in this country. Due to the "heat" on Communist activities, many of these petitions were being secretly circulated among persons in the entertainment industry. Also due to the same reasons, the "boys in the cell," that is, Communists, had been warned to avoid political issues as much as possible but to support the PCA, the Committee for the First Amendment, and other similar organizations which might be used to further the Communist Party cause, which in this locality is almost 100% fighting the House Un-American Activities Committee, supporting the position of the so-called "unfriendly 10 witnesses," and attempting to establish the aforementioned third party.

[REDACTED] was of the opinion that the Progressive Citizens of America was Communist-inspired. This opinion was based upon the reference to the PCA in closed Communist meetings which [REDACTED] had attended in the early part of this year. He said the directors of these meetings were careful not to say outright that the PCA was a Communist organization, but they always referred to the PCA as "our organization" without exception, whereas organizations like the Committee for the First Amendment were referred to in a different manner, namely, discussions were held as to how the latter organization might be used to further their cause, giving the inference that they had not originally inspired or set up the Committee for the First Amendment.

"Undoubtedly," said [REDACTED] "a group of Communists followed by the left wing faction of the old Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, had organized the Hollywood Council of the Arts, Sciences and Professions Division of the PCA, specifically to direct Communist Party activity under the guise of a political organization." [REDACTED] had no further proof other than expressed above at the present time.

The Actors' Laboratory

The Actors' Laboratory has undertaken to produce a new play entitled "Declaration" written by Janet and Philip Stevenson. According to

a most reliable and confidential source, these two individuals were members of the Cultural Section of the Communist Party in Hollywood in 1944 and 1945. Virginia Wright, drama editor of the Los Angeles "Daily News", recently devoted a column to this play, its cast, and to the Actors' Laboratory in general, in which she described it as a "significant vehicle" and a production which may rival New York stage productions.

The play is said to involve the alien and sedition laws of early American days, which are referred to as "the first attack on civil liberties in America". Actor Lloyd Gough, who has been identified as a Communist by a former confidential informant, [REDACTED] as of 1946, is to play the lead which will be the role of Thomas Jefferson. Other stars in this production are to be Morris Carnovsky and Roman Bohnen, both of whom have been identified as Communists by a most highly confidential and delicate source.

Civil Rights Congress

The local leadership of the Civil Rights Congress in Los Angeles is under the complete influence of the Communist Party. The Executive Director in Los Angeles is William R. Bidner. Bidner has been identified as a Communist and one of its most active comrades by Confidential Informant [REDACTED] Communist Party Headquarters in Los Angeles. This organization has consistently defended the Communist Party and Communist causes in the Los Angeles area.

Through [REDACTED] it was ascertained that William Bidner frequently contacts the Hollywood headquarters of the Progressive Citizens of America (PCA) and confers with Bert Witt and George Pepper of that organization. Witt is the Southern California Director of the PCA, while Pepper is Executive Secretary of the Arts, Sciences and Professions Council of PCA. Pepper and his group in recent weeks have been particularly active in support of the so-called "unfriendly ten" film writers presently under indictment at Washington, D. C., for contempt of Congress as a result of the recent hearings of the Un-American Activities Committee.

It may be noted that the purpose of the Civil Rights Congress has been to defend Gerhardt Eisler, Eugene Dennis, and the stand taken by the

"unfriendly nineteen" witnesses before Congress.

[REDACTED]
[REDACTED] on January 13, 1948, an Agent of the Los Angeles Office learned that one of the current activities of the Civil Rights Congress is the effort in cooperation with other organizations to have the House Un-American Committee abolished. It was learned from Bidner that the Civil Rights Congress organization in Los Angeles stands squarely behind the ten Hollywood film writers, and he strongly urged a letter writing campaign to Congressmen and to Attorney General Clark demanding the dropping of the current prosecution of the film writers in Washington. He pointed out that letters, telegrams, and even telephone calls to the Attorney General would be most effective.

It was further learned that the Civil Rights Congress is trying to mobilize public opinion behind Congressman Sabath's House Resolution No. 46 to abolish the House Committee on Un-American Activities. According to Bidner, the Civil Rights Congress is coming out in the immediate future with a letter which will be widely distributed and urging the passage of the Sabath Amendment.

Bidner further advised that the local CIO is coming out with 100,000 leaflets against the dismissal of certain film writers in Hollywood by their studios because of their refusal to testify before the House Committee and their resulting contempt charges.

Independent Progressive Party (IPP)

The Independent Progressive Party of California is presently engaged in an all out effort to obtain the signatures of the necessary 276,000 qualified voters on a petition to place the IPP on the ballot. In this effort the IPP [REDACTED]

[REDACTED] is receiving considerable assistance and cooperation from the PCA in Hollywood and the local Communist Party organization.

The local headquarters of the IPP are at 426 South Spring Street, Los Angeles, and the leadership of the IPP, in both the state headquarters

at San Francisco and the local office at Los Angeles, is said to be completely Communist dominated. The San Francisco Office has been advised by its informants that Hugh Bryson, Chairman of the State Organizing Committee of the IPP, is a Communist Party member in San Francisco. In Los Angeles, one Harper Poulson is the Southern Director of the Organizing Committee of the IPP, while Ruth Slade is Petition Campaign Manager. Poulson is a member of the local Communist Party in Los Angeles according to a most highly confidential and reliable source. Past investigation of Ruth Slade has revealed considerable evidence of her Party affiliation.

The IPP in Los Angeles County is organized in each Congressional District. In a recent issue of the organization's publication, "The Progressive Citizen", there were listed the names of individuals in each Congressional District to be contacted for information concerning the IPP. It is interesting to note that six of these nine individuals are revealed by a most highly confidential and delicate source to be current members of the Los Angeles County Communist Party.

Los Angeles Confidential Informant [REDACTED] a local functionary of the Communist Party in Los Angeles, has advised that the Communist Party is solidly behind the Third Party movement and held a meeting on October 12, 1947, at Los Angeles for the purpose of planning and advancing the drive for the Third Party. At this meeting, Ned Sparks, top functionary of the local Communist Party, told the meeting that a Third Party is needed and that this party is the IPP. He further said that the Third Party will force a better party on the Democrats which will aid in getting people out to vote for they will then feel that there is some purpose in going to the polls, and that the unions generally are in support of the Third Party although there had been no public announcement by the heads of the A. F. of L. or CIO up to that time.

On December 17, 1947, the IPP held a mass rally at the Shrine Auditorium in Los Angeles at which an appeal for funds for a campaign to get the new Party's candidates on the California ballot this year was made. As reported by the "Hollywood Citizens News" for December 18, 1947, Herbert Biberman and Albert Maltz, Hollywood film writers who were two of the "unfriendly" witnesses before the House Un-American Activities Committee, were among the announced donors.

Principal speaker at the mass rally was New York Councilman Eugene Connolly, member of the American Labor Party in New York City. Connolly is

reported to have told the rally that the "defense of the Communist Party is an essential part of the defense of civil rights...." In his speech, Connolly strongly took President Truman to task for his Loyalty Check Program and blasted the House Committee on Un-American Activities for investigating Communism in Hollywood. He further urged that more people like Vito Marcantonio and Helen Gahagan Douglas be sent to Congress.

Americans for Democratic Action

This organization has received considerable publicity indicating that it is distinguished from other liberal groups, particularly the PCA, by the fact that it has adopted a resolution to the effect that Communists can not hold office in it and are not desired as members of the organization. However, Americans for Democratic Action did run a large advertisement in the "Hollywood Reporter" and "Variety" -- the ad in the "Reporter" on October 11, 1947, and in "Variety" on October 15, 1947 -- in which ADA criticized the House Un-American Activity Committee hearings. The subheadline for this advertisement read: "Unless you conduct your hearings in the American tradition of fair play for all witnesses and tolerance for all viewpoints, you will injure both Hollywood and your committee".

The tenor of the body of this ad was to the effect that a democratic system does not fear ideas and because cultural freedom "is so basic and meaningful, Americans for Democratic Action view with deep concern any move that narrows the realm of cultural liberty and imprisons the imagination of writers and artists. Opposing Communists no less vehemently than we resist fascism, we are determined to combat with equal vigor any attempt to impose the kind of mental strait jacket which stifles culture under dictatorship".

This ad is signed as follows: "Leon Henderson, Chairman of the Executive Committee, Americans for Democratic Action. Melvyn Douglas, Chairman, California Organizing Committee, ADA".

National Lawyers Guild

The Motion Picture trade magazine "Variety" in its issue October 30, 1947, reproduced a telegram sent by Western Union to the President of the United States on October 29, 1947, signed: "Hollywood - Beverly Hills Chapter,

National Lawyers Guild, Sam Houston Allen - Chairman". This telegram is quoted as follows:

"AS LAWYERS SWORN TO UPHOLD THE CONSTITUTION OF THE UNITED STATES, INCLUDING THE FIRST AMENDMENT WHICH GUARANTEES TO ALL MEN THE RIGHT TO THEIR OWN SOCIAL, ECONOMIC, POLITICAL AND RELIGIOUS VIEWS FREE FROM OFFICIAL INQUISITION, WE REAFFIRM THE FOLLOWING PRINCIPLES: THAT AN ACCUSED HAS THE RIGHT TO CONFRONT AND CROSS-EXAMINE HIS ACCUSERS; THAT THERE IS A SACRED PRIVILEGE GUARDING THE CONFIDENTIAL RELATIONSHIP BETWEEN LAWYER AND CLIENT. WE DEPLORE THE BRANDING AS SUBVERSIVE OF THE GREAT ENTERTAINMENT INDUSTRY AND ITS PEOPLE BY UNCHALLENGED HEARSAY AND RUMOR. WE FEAR THE THOMAS-RANKIN COMMITTEE HAS NO CONCEPT OF A TRIBUNAL ESTABLISHED AND CONDUCTED IN THE AMERICAN WAY. WE ARE PROUD THAT THERE HAVE ALWAYS BEEN AND STILL ARE MEN WITH COURAGE TO DEFEY THOSE WHO WOULD ABANDON THE TRADITIONAL AMERICAN IDEAL OF JUSTICE AND FAIR PLAY. WE URGE YOU TOO MR. PRESIDENT TO SPEAK OUT AGAINST THE UNPRECEDENTED PRACTICES OF THIS COMMITTEE."

It should be noted that according to a highly confidential and reliable source, Sam Houston Allen is a member of the Hollywood Section, Los Angeles County Communist Party; also, Robert W. Kenny, one of the principal attorneys defending the "unfriendly nineteen", is President of the National Lawyers Guild.

"Mobilization for Democracy"

On November 9, 1947, a rally was held at the Shrine Auditorium in Los Angeles, which was called the "Stop Operation Witch Hunt", under the sponsorship of the captioned organization. The main speakers were O. John Rogge, former Assistant Attorney General, and Howard Fast, the author. The meeting was also sponsored by the CIO United Public Workers and the AFL State, County and Municipal Workers Local 558.

Robert W. Kenny, former Attorney General of the State of California, chaired the meeting. He opened with the remark that J. Parnell Thomas was the "hatchet man for democracy". He further commented as follows: "A movie like 'The Best Years of Our Lives' could not be produced in the future if the Thomas Committee continued to function. At the Washington hearings the tables were turned so that the accused became the accuser". He stands for "a screen

"free of intimidation," and stated that "a free screen means screen equality for all".

He had just returned from the "seat of government" (with emphasis on the word "seat"). He said he could now see why Washington was known as the "seat of government" as the word "seat" was very significant. (This brought a big laugh from the audience.) He called for all persons present to let their Federal Congressmen know that they stood for the abolition of the Thomas-Rankin Committee (House Committee on Un-American Activities headed by J. Parnell Thomas), and request that they stand up in Congress and let other members know that they stand for the abolition of this kind of action.

He stated that the first stone in a great cemetery is now in the making if the Thomas-Rankin Committee is not abolished. They (Thomas Committee and who they represent) profit by the loss of the civil rights of the people. "The Thomas Committee got on first base in the last two weeks. Whether or not they score any runs depends on you people." He ended this portion of his preliminary comment by stating that the National Association of Manufacturers was an enemy of democracy.

Kenny introduced O. John Rogge as a former Assistant United States Attorney General. O. John Rogge began his speech by stating that he was from Illinois, and further stated that he would talk about freedom. He stated that reaction is more terrifying now than ever before and monopolies are having a field day. After World War I, we had the Palmer Red Raids. We are making the same mistake after World War II, according to Rogge. As an example, he stated that we now have the Truman Loyalty Order of March 22, 1947. "Today we are headed in the direction of a Fascist police state. The Taft-Hartley Act is a step in the direction of a Fascist state." Big business is making more money "on the people" than ever before. The meat packers are making so much money that they are afraid to put out a statement showing their profits. The Truman Loyalty Check Program is government for the few at the expense of the many. "Truman is the best water boy big business has ever had."

He illustrated this point by indicating numerous advisers and Cabinet members of the Truman Administration, in each case pointing out his past experience in big business. Some of them were as follows:

James Forrestal, former member of Dillon, Reed & Company, New York;
William H. Draper, formerly with Dillon, Reed & Company;

Arthur S. Burrows, formerly with Sears-Roebuck;
Louis W. Douglas, formerly with an insurance company;
Eugene Black, formerly with the Chase National Bank, New York;
Leo N. Wiggins, President of the Bankers Association.

He closed his list with the comment, "What a roster! Truman obviously has a cartel outlook rather than a philosophy of abundance. Truman's advisers have pointed out to him, first, the necessity of war with Russia and, second, the destruction of the civil liberties of the people."

According to the Thomas Committee, the Executive Board of the Joint Anti-Fascist Refugee Committee is under attack because they have given aid to Franco and because opposition to Franco Spain is un-American.

Rogge said the Thomas Committee is being used for political purposes. They used the Committee to oust former Governor Olson of California and to get liberal commentators off the air, such as Johannes Steel and Raymond Gram Swing. If the Thomas Committee is successful in imposing thought control on the motion picture industry, it will then move on the book publishing houses. According to Rogge, the Thomas Committee violates constitutional amendments 1, 5, 6, 9 and 10. "In my opinion, no one need answer questions of the Committee. They should ignore subpoenas and battle them to the Supreme Court."

Rogge told of being an attorney for someone who was picked up by the FBI. The person was allegedly from the Treasury Department and was arrested on a charge of conspiracy to violate the Espionage Act. In counseling his client, he found he had never been to the Russian Embassy and had never been a member of a Communist front organization. He told his client to answer all questions and be honest, as he was guilty of no violations.

He believes the Truman Loyalty Check to be the best method of engendering fear in government workers. A government worker can be considered disloyal by being a member of any organization listed by the Attorney General as being subversive. In this way, the Attorney General of the U. S. has control over the economic life of government employees.

He told of an incident where the loyalty of a government employee was being questioned. Prior to losing his position he was given a statement to read. In Section Number 1 of the statement, it stated that the charges

against the person were confidential. In Section 2, the statement advised the accused that he was given five days to answer the charges in Section 1. (This brought a big laugh from the audience.) Rogge said, "The best way to get along in government today is to be anti-Union, anti-Soviet, and just a little bit anti-Semitic."

He told of a State Department employee, one Jane Anderson, whose loyalty has been questioned. Anderson cautioned Rogge against walking with her in public as this might lead to his being called a Communist.

Rogge's advice to farmers is to "raise less corn and more hell." "People must rise up to win the fight for human freedom." This closed Rogge's speech.

Robert W. Kenny commented on Rogge's speech, saying that this was the most fighting, courageous speech we have heard in a long time. Kenny then announced another number to be sung by People's Songs representatives Goodson and Vale. They sang a selection called "Red Boogie".

The next speaker, who was announced, was Samuel J. Berland, International Representative of the United Public Workers, CIO. In this connection, it should be noted that Confidential Informant [REDACTED]

Communist Party in Los Angeles, provided information that Berland is a member of the Communist Party.

Berland commented that the Los Angeles Board of Supervisors, not to be outdone by the Thomases and Tennays, had now undertaken a loyalty program. Each county employee is asked to fill out a blank on which are listed 150 allegedly subversive organizations compiled by Senator Jack B. Tenney, Chairman of the Un-American Activities Committee in California. Berland enumerated a few of the organizations listed as subversive. They were:

- Anti-Hearst Examiner
- Citizens Committee for Better Schools
- League of Women Shoppers
- Political Action Committee
- National Committee to Abolish Poll Tax

Berland commented that one supervisor said that membership in certain organizations would not necessarily give grounds for dismissal

but would only give grounds for further investigation. Berland said that he maintained the committee was not designed to check loyalty but was designed to spread terror among county employees, as is the Federal loyalty check. "What they want is loyalty to the particular group in power." They fight the FEPC and adequate housing for the people. "It is the desire of the witch hunters to split those who oppose them....our struggle is a non-partisan fight. The CIO and A.F. of L. Public Workers have pooled interests in fighting the Los Angeles County loyalty checks." He stated that we must unite so that the Thomas and Tenney Committees would be eliminated.

Three girls then came on to the stage, one carrying a large picture of J. Purnell Thomas, another a picture of John Rankin, and a third a picture of Senator Jack B. Tenney of California. Berland stated that the City Refuse Department has a good idea what they would like to cover up the pictures with (the audience laughed), but that that would not give the necessary satisfaction. Instead, Berland said they were going to lay the pictures on the floor and cover them with money.

Three resolutions were read and unanimously adopted. Telegrams were to be sent.

1. This telegram requested Truman to withdraw Presidential Order No. 9835 (loyalty checks). The loyalty check has put fear in the minds of the government employees.
2. A similar telegram was to be sent in regard to the county employees.
3. The third was a telegram to be sent to Truman and Attorney General Tom Clark. This telegram stated, in effect, "We demand the Department of Justice cease cooperating with the Un-American Activities Committee. We demand the abolition of the House Committee on Un-American Activities. The undersigned (the people at the Shrine Auditorium) support House Rule 46, the Sabath Resolution to abolish the House Un-American Activities Committee."

Robert W. Kenny then introduced Howard Fast. He stated that he had written "Conceived in Liberty," and "Citizen Tom Paine". He stated that his new book, "Story of the Strike," is not published yet because of the fears of the book publishers.

Fast gave an emotional speech, dwelling chiefly on his experience with the Thomas Committee. He stated he was examined on two different occasions and that he sat through the Committee hearing, at which time the outlawing of the Communist Party was considered. In this connection, he stated that from his observation Thomas could not be a Communist as he lacked first, love of his fellow man; second, dignity; and, third, courage.

Committee for a Free Screen

On November 13, 1947, the Washington Field Office ascertained through [REDACTED] that Bill Hays, who was handling the public relations for the "19 unfriendly witnesses" who appeared before the Thomas Committee, was in contact with a Mr. Kitner (phonetic) of the American Broadcasting Company. Hays was requesting Kitner for time on the air for Sunday, November 16, 1947, in order to present some Congressmen who were to argue against the contempt citations of ten of the "unfriendly witnesses". When Hays introduced himself to Kitner, he said he represented the Committee for a Free Screen. Kitner advised Hays that he could not grant him this time. Through this same source, it was ascertained that Hays subsequently contacted Mr. Whitehead of the Washington "Post" advising that he wanted to make a reservation for the back page of Monday morning's "Post" and when Hays first spoke to Mr. Whitehead, he said he represented the Committee for a Free Screen. This data is being set out for identification purposes only. It should be noted that no further information was received concerning the activities of this group.

The Committee for the First Amendment, also known as The Committee for the Preservation of the First Amendment, The Hollywood Committee for the Preservation of the First Amendment, and/or The New York Committee for the Preservation of the First Amendment

The Hollywood "Reporter" on October 21, 1947, carried the following advertisement announcing the formation of The Committee for the First Amendment:

"We, the undersigned, as American citizens who believe in constitutional democratic government, are disgusted and outraged by the continuing attempt of the House Committee on Un-American Activities to smear the motion picture industry.

"We hold that these hearings are morally wrong because:

"Any investigation into the political beliefs of the individual is contrary to the basic principles of our democracy;

"Any attempt to curb freedom of expression and to set arbitrary standards of Americanism is in itself disloyal to both the spirit and the letter of our constitution."

Confidential Source [REDACTED] of the William Morris Agency advised that John Huston was the person who contributed the original idea and seemed to be most closely associated with this group. Huston told this source that it had been his intention to concentrate on his career and retire from politics but that the conduct of the hearings in Washington made it impossible for him to remain on the sidelines.

Several meetings were held in Huston's home while the organization was being formed. According to this source, Huston personally recruited Humphrey Bogart and Lauren Bacall into the movement. According to [REDACTED] a Special Service contact of the Los Angeles Office who is now deceased, Huston kept Bogart up all one night until six in the morning "getting him all fired up over this thing." This committee indulged in considerable publicity, mostly in the Hollywood trade papers.

[REDACTED] stated that after the witnesses began being cited for contempt by the Committee, many members of the protesting delegation who had gone to Washington were upset and disturbed because they found they were defending members who were actually members of the Communist Party. He stated the Committee for the First Amendment was not able to secure many of the big names in Hollywood because Olivia DeHavilland and Bette Davis refused to have any part in the activity of this group. These two actresses, according to this source, were responsible for swinging a great many Hollywood personalities from affiliating with the group and the activities of these two actresses in general acted as a damper on the promotional aspects of this group.

Originally the Committee for the First Amendment started out to defend Roosevelt's reputation because the Un-American Committee asked questions of certain witnesses as to whether or not they knew that the pictures "Mission to Moscow" and "North Star" had been made at the instigation of anyone in

Washington. The Un-American Committee made no further reference to this line of questioning after the first day's hearing, and the liberals who had been attracted to Huston's movement became convinced that the Committee did not intend to become a "smear Roosevelt" instrument but rather was honestly attempting to seek out Communists.

The Committee for the First Amendment intended to swing into the defense of Hans Eisler and Carl Marzani. However, this procedure was abandoned because the liberals and front organizations did not join in what was thought would be a tremendous mass movement.

According to this same source, the Hollywood liberals are aware of the fact that they have been used by the Communists and many of them are lying low as the town is gradually splitting into two groups.

Several radio programs were sponsored by the Committee for the First Amendment, according to an article in "Variety" on October 27, 1947, and the programs "in general condemned the procedure of the Committee in attacking and smearing the picture business."

The same source pointed out that many of the persons prominent in the motion pictures are "politically naive", and many of them were surprised to learn that some of the unfriendly witnesses were actually identified as Communist Party members. This source had been in telephonic communication with some of the Committee for the First Amendment people who flew to Washington in protest against the hearings, and this source pointed out that "certain members of the delegation and a lot of people in the delegation are shocked," and that some of them wished they had not made the trip. The source went on that certain members of this Committee were spreading the rumor in Hollywood to the effect that the Thomas Committee is practically an instrument of the Catholic Church, that Thomas is a Roman Catholic, and that church circles in New Jersey have brought pressure to bear, which accounts for the Thomas Committee hearings.

Informant [REDACTED] continued that Billy Wilder is pro-English and anti-French. Wilder admires the Socialistic experiment in England, and has expressed his antipathy toward the French people of late since the recent elections in which DeGaulle signified great political strength. Wilder, as has been pointed out above, has been active in the Committee for the First Amendment.

Screen writer [REDACTED] said that he is personally acquainted with Ira Gershwin, brother of George Gershwin, deceased. [REDACTED] characterized the latter as one of the laziest men he ever knew. He said "Ira just hates to move". The fact that Gershwin took the plane to Washington to protest the hearings, along with Bogart, was significant to [REDACTED] because it showed that someone was putting a great deal of pressure on him. In [REDACTED] opinion, Lee Gershwin, Ira's wife, is a member of the Communist Party.

[REDACTED] went on that Mrs. William Wyler, whose husband worked closely with John Huston in the formation of the Committee for the First Amendment, gave \$8000 to the Committee to further its work.

[REDACTED] furnished a telegram addressed to his wife, [REDACTED] dated October 24, 1947, which read as follows:

"THIS INDUSTRY IS NOW DIVIDING AGAINST ITSELF. UNITY MUST BE RECAPTURED OR ALL OF US WILL SUFFER FOR YEARS TO COME. YOUR AID IS REQUIRED IN THIS CRITICAL MOMENT. PLEASE BE AT 1021 N. ROXBURY DRIVE, BEVERLY HILLS, TONIGHT, FRIDAY, OCTOBER 24, AT 8:30 P.M. THIS IS MORE IMPORTANT THAN ANY PICTURE YOU EVER MADE." /s/ JOHN HOUSTON, WILLIAM WYLER, BILLY WILDER.

The Washington "Star" of October 25, 1947, carried an article captioned "Red Probe 'Hostile Witnesses' Prepare to Answer Accusers". This article referred to the activities of the Committee for the First Amendment, which it stated was aided by Director William Wyler and John Huston. It indicated that this Committee planned a broadcast entitled "Hollywood Fights Back" for that evening on local radio station WMAL at 8:00 p.m. According to the announcement in the press, the Committee planned to send a group of 40 to Washington in a chartered plane to protest the investigation of the Un-American Activities Committee. According to the article, the principal objection of this group was directed at Chairman J. Parnell Thomas, who refused to permit cross-examination of witnesses at the hearing.

This same newspaper on October 26, 1947, announced that 18 Hollywood personages, members of the Committee for the First Amendment, had completed arrangements to fly by chartered plane from Hollywood to Washington, D. C. to protest the House Committee's investigation of Communism in Hollywood.

Those who announced their intention of making the trip, according to the article, were as follows: Humphrey Bogart, Lauren Bacall, Paul Henreid, Evelyn Keyes, Richard Conte, June Havoc, John Payne, Danny Kaye, Ira Gershwin, Marsha Hunt, Sterling Hayden, Larry Adler, Jane Wyatt, Directors John Huston and Joe Cistron, and Writers Sheridan Gibney, Arthur Kober and Sheppard Strudwick.

Another plane bearing ten other theatrical people was scheduled to leave New York for Washington. In this group, the Committee said would be: Paul Draper, Louis Calhern, Mrs. Edward G. Robinson, Helen Hayes, Charles MacArthur, John Garfield, Kathryn De Mille, Ruth Gordon, Moss Hart, and Garson Kanin.

In an article in the New York "Times" of October 27, 1947, captioned "Stars Fly to Fight Inquiry Into Films", it was indicated that the Committee for the First Amendment claimed 135 members from Hollywood and that this Committee described itself as a "non-political organization campaigning only for honesty, fairness and the accepted rights of any American citizen."

This article in referring to the broadcast of the Committee, which was a half hour paid program over the American Broadcasting Company's stations, reflected that approximately thirty film stars and other Hollywood figures were supported in the criticism of the House Committee by four Democratic Senators, namely, Elbert D. Thomas of Utah, Harley M. Kilgore of West Virginia, Claude Pepper of Florida, and Glen H. Taylor of Idaho.

The keynote in the broadcast was offered by Myrna Loy, who declared: "We question the right of Congress to ask any man what he thinks on political issues."

John Huston, film producer and director, chided the Committee with having produced in nine years only one piece of legislation to counter subversive activity "and that was rejected as unconstitutional."

Senator Thomas called the Committee's methods "unholy". Senator Kilgore cautioned listeners against taking at its face value the "red paint splashed by the Committee." Senator Taylor declared, "I intend to battle this Un-American Committee to a standstill."

Judy Garland, in summation, urged people to write to Congress in protest against the inquiry.

The other people referred to in the broadcast were Walter Wanger and William Wyler, producers; Arthur Garfield Hays, New York lawyer; Dr. Harlow Shapley, director of the Harvard Observatory; Archibald MacLeish, poet; and Deems Taylor, president of the American Society of Composers, Authors and Publishers.

The article in the New York "Times" also carried the names of the following who were to fly to Washington to protest the House Committee's investigation, in addition to those names previously mentioned as appearing in the Washington "Star": Actress Geraldine Brooks and actor Gene Kelly; writer Robert Ardrey and Melvin Frank; production executives David Hopkins, Ernest Pascal, Jules Buck and Robert Presnell.

The "Daily Worker" carried an article on the 27th of October captioned "Stars Urge People to Rap Snoopers", which referred to the activities of the Committee for the First Amendment and in particular to the radio broadcast of October 26. In addition to the individuals previously referred to as having taken part in this broadcast, this article also reflected that the following individuals also had a part in the broadcast: Actresses Margaret Sullivan, Florence Eldridge, Lauren Bacall, June Haver, and Faulette Goddard; actors Keenan Wynn, John Beal, Edward G. Robinson, Paul Henreid, Fredric March, John Garfield, Humphrey Bogart, Charles Boyer, Danny Kaye, Peter Lorre, Richard Conte, Norman Corwin, and Vincent Price; radio comedian Henry Morgan; and Audie Murphy, former soldier and present film actor.

Others whose support to the broadcast was announced were Katharine Hepburn, Spencer Tracy, Eddie Cantor, Ethel Barrymore, Gregory Peck, James Stewart, Rita Hayworth and Frank Sinatra.

According to the information furnished by [REDACTED] the following individuals composed the New York Committee for the Preservation of the First Amendment:

Jerome Chodorov	Minerva Pious	Leonard Bernstein
Moss Hart	Agnes De Mille	Harold Rome
George Sam Kaufman	Phil Loeb	Louis Calhern

Cheryl Crawford
Uta Hagen
Canada Lee
Paul Stewart
Paul Draper
Oscar Serlin

Julius Epstein
Philip Epstein
Erwin Shaw
Mrs. Edward G. Robinson
Daniel Saidenberg
Bernice Parks

It will be recalled separate memoranda were prepared on all of the above individuals with the exception of Bernice Parks and Daniel Saidenberg, concerning whom no pertinent public source information was available. These memoranda were prepared for the use of [REDACTED]

On December 3, 1947, [REDACTED] advised she had become cognizant of Communist infiltration into the organization known as the Committee for the First Amendment, which grew out of a group organized to protest the House Committee hearings, and who originally called themselves "Hollywood Fights Back". [REDACTED] believed the Committee for the First Amendment was inspired by a so-called "liberal" group and non-Communists. However, it has recently been learned by observation and information developed that a person believed to be a Communist was very influential behind the scenes in directing policy for this organization. This individual is identical with Jane Strudwick, also known as Jane Mead, who had been directing policy behind the scenes for the American Veterans Committee.

Mead has been identified to the Los Angeles Office as a member of the Communist Party by a highly confidential and delicate source.

In speaking of various individuals who had gone to Washington to protest the hearings, [REDACTED] of the William Morris Agency recalled that Danny Kaye was undecided whether or not to make the trip until he was pressured at a dinner by John Huston. Sylvia Fine, Danny Kaye's wife, told [REDACTED] that she had attempted to argue Danny out of going, and she discussed with [REDACTED] her regret that Danny was intent upon accompanying Bogart to Washington. She explained that their marital relations had come to the point where any stand she took was just the opposite of what Danny would ultimately wind up doing. In an attempt to convince him of the folly of his plan, she had his agent, his lawyer and his public relations man advise him that going

to Washington was an unwise move. However, at the dinner, John Huston publicly challenged Kaye about taking the trip and said something about "Remember what happened in Germany. People were afraid to take a stand."

In speaking of Danny Kaye and Humphrey Bogart, Blayney Matthews, Plant Superintendent at Warner Brothers Studios, said that the studio has contracts calling for one picture a year from each of the two above named, and that the management was extremely concerned about what to do with these contracts because the public is thoroughly aroused concerning these personalities among others.

The Los Angeles Office advised that it was the general opinion at the Fox Studios that the persons who went to Washington to protest the activities of the Committee, including Bogart, Bacall, et al, were very much frightened because of their ill advised actions, and there was further a general sentiment that these persons have hurt themselves in the box office. In this connection, it should be noted that Bogart and Bacall both openly repented for their actions in the press and indicated that their activities with this group were ill advised.

An advertisement appeared in the Hollywood "Reporter" on Monday, December 15, 1947, signed by the Freedom from Fear Committee. According to the Los Angeles Office, "The Freedom from Fear Committee" has been formed to take up where the Committee for the First Amendment left off. This information was reported by Confidential Informant [REDACTED] screen writer and critic. This advertisement was signed by those individuals representing the Committee and included the following: Richard Collins, Gordon Kahn, Howard Koch, Lewis Milestone, Irving Pichel, Larry Parks, Robert Rossen and Waldo Salt.

Of the above, Collins, Kahn, Parks, Rossen and Salt are members of the Communist Party, according to a most highly confidential and delicate source.

The address given for the group was 6674 Yucca Street, Los Angeles 28, California, telephone Gladstone 4141. This is the telephone number listed under the name of Herbert Biberman, motion picture director who has been identified as a member of the Communist Party through a most highly confidential and delicate source.

The advertisement is quoted below:

"TIRED? JITTERY? SLEEPING BADLY?

Find Out The Reason. Test Yourself! Here Are 10 Questions:

If you score 25, you're in the danger zone! Score 5 for each YES answer.

1. Are you nervous about whom you sit with in the commissary?
2. Are you thinking about changing your name? Are you disturbed because you are a Jew? A Catholic? A Union or Guild member? A Free Mason?
3. Are you haunted by your past? Remember? Your fourth vote for Roosevelt? The ambulance you helped send to Republican Spain? Your signature to protest against lynchings down South?
4. Are you giving up that idea for a story? Or changing a scene - just a little?
5. Are you thinking you'd better drop your subscription to: The Nation? Commonweal? New Republic? The Protestant? The New Masses? The New Yorker? In Fact? The Herald-Tribune? PM?
6. Do you think you hear a strange click every time you pick up your phone?
7. Are you thinking of hiding any of your books in your incinerator?
8. Do you think about the future safety of your children - when you lie awake nights?
9. Do you experience mixed feelings at the news that England has offered sanctuary to political refugees from the American motion picture industry?
10. DO YOU THINK YOU ARE SAFE FROM BLACKLISTS?

"If your score on the above questions alarms you, YOU must take action now! You must support the 19 who are testing in the courts the right of any official, high or petty, to prescribe what shall be orthodox in politics, religion or other matters of opinion.

"The rights of the 19 as citizens are YOUR rights. Any abridgement of their liberties is an abridgement of your sacred rights to live and think as a free American. This is a legal fight. It costs money! It affects you!

"Copies of this page are available to you if you want to check your friends."

On the next page of the "Reporter" is a quarter page advertisement captioned, "Freedom From Fear," and asking the question, "Fed Up With the 'bi-partisan' attack on the film industry—on your basic American liberties? HERE IS YOUR ANSWER: Build the Independent Progressive Party to unite all liberals in defense of our American liberty....." This ad states that the following people will appear as speakers: Eugene Connolly, N. Y. City Councilman, American Labor Party leader; Sidney Jones, Jr., whom the ad states is a prominent negro attorney, leader of the Chicago Progressive Party, and Secretary of the Cook County Bar Association; Hugh Bryson, President, Marine, Cooks and Stewards; Chairman of the Independent Progressive Party Organizing Committee; Dr. Francis Townsend of the Townsend Plan; Harper W. Foulson, Chairman, Association of Veteran Home Buyers; Director, Southern California region, Independent Progressive Party.

This ad states that a meeting will be held at the Shrine Auditorium in Los Angeles, December 17, 1947, at 8:00 P.M., and that information and tickets can be obtained at the Independent Progressive Party of America, 426 South Spring Street, Los Angeles.

According to Confidential Informant [REDACTED] screen writer, these ads appearing on consecutive pages in the Hollywood "Reporter" were an indication to him that the Progressive Citizens of America and the Freedom From Fear Committee were one and the same.

COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

(February 6, 1948 to September 15, 1948)

The Actors Laboratory

During the last week of February, 1948, the California Legislative Committee investigating un-American activities, commonly called the Tenney Committee, held a three day Hearing in Los Angeles which Hearing included an investigation of the Actors Laboratory in Hollywood. The Actors Laboratory is related to the Motion Picture Industry inasmuch as some of the individuals prominent in the activities of that group are also prominent in the Motion Picture Industry. The Actors Laboratory is further used as a recruiting ground by the Motion Picture Industry.

Following the Hearing, Tenney characterized the Actors Laboratory as a Communist front group and stated as follows:

"The Hearing showed that there is no doubt about the Communist character of the Actors Laboratory theater. The actions of witnesses connected with the theater were more eloquent than any admission of Communism."

Among the individuals who were subpoenaed to testify before the Tenney Committee were Bill Lee, Rose Hobart, Roman Bohren, and J. Edward Bromberg. All of the above individuals with the exception of Hobart have been identified as members of the Communist Party, and Hobart has been identified as sympathetic to the Communist cause.

Following the Committee Hearings, the Actors Laboratory and its members and supporters started a propaganda and pressure campaign against the investigative Committee. Included in this pressure campaign was a full page advertisement by the California Theater Council in a Hollywood trade paper which praised the Actors Laboratory. This advertisement contained the names of approximately 150 signers who were in favor of the Actors Laboratory. Among this list of signers were at least 36 individuals concerning whom the Los Angeles Office has documentary evidence of present or past Communist Party affiliation.

With reference to the California Theater Council mentioned above, the February 17, 1948 issue of Variety announced that a new group had been formed with headquarters at 1455 North Laurel Avenue in Hollywood which is the same address as the headquarters of the Actors Laboratory. This advertisement announced the world premiere of the play "Declaration" by Janet and Philip Stevenson followed by a meeting at which it was voted unanimously to set up the California Theater Council

for the purpose of fighting the investigation of the Actors Laboratory by the Tenney Committee. The announced purpose of the group was to fight any encroachment upon the Theater by the Tenney Committee or any other Committee.

This advertisement by the California Theater Council set forth a telegram which had purportedly been received from New York City supporting the Theater Council's fight against the Tenney Committee. The advertisement also contained a plea to readers to send letters and telegrams of protest to the Governor of California protesting the Tenney Committee investigation of the Actors Laboratory. Is indicative of the Communist inspiration for the California Theater Council, an informant. [redacted] reported that Mary Salt, a known Communist Party member was the one who promoted the meeting at the Actors Laboratory following which the California Theater Council was organized.

On March 25, 1948, the Actors Laboratory announced the West Coast premiere of a play entitled "All My Sons" which was written by Arthur Miller of New York City which play would begin at the Las Palmas Theater in Los Angeles on March 25, 1948. Among the cast of this play were Georgia Backus, Roman Bohnen, Lloyd Bridges and George Tyne. All of these individuals have been identified as members of the Communist Party, and Arthur Miller, the author, has also been identified as a Communist Party member by the New York Division of the Bureau.

Also in connection with the Actors Laboratory, Los Angeles informant [redacted] has advised that the organization in the past has been classified by the Treasury Department as an organization, donations to which are tax exempt on the part of the donors. This informant reported in May of 1948 that he had been actively attempting to get the Actors Laboratory removed from the Treasury Department's tax exemption list and in this connection had contacted Senator Joseph Ball. Senator Ball advised the informant that the Treasury Department was conducting an investigation of the Laboratory, and if it is found to be subversive, it will be removed from the tax exemption list.

Americans for Democratic Action

This group is considered as an anti-Communist organization and has a regulation prohibiting membership in the organization to individuals who are members of the Communist Party.

However, Los Angeles informant [redacted] in April of 1948 reported that it was his opinion that although the organization claims to be a liberal group with no affiliations with the Communist Party, that he suspects that the reverse may be true. He pointed out that the official literature of the organization

has stated that it will not encourage anti-Communist opposition or a "crusade" and that its literature uses the same terms commonly used by the Communists, such as, "red-baiting", "reactionary", "Fascist", etc. He further stated that the Americans for Democratic Action has officially condemned the investigation of Hollywood by the House Committee on Un-American Activities, and has labeled the investigation as a "witch hunting expedition."

Informant [redacted] pointed out that Melvyn Douglas, motion picture actor, is the Chairman of the Southern California Branch of the organization, and that of the names of some 55 members of the Organizing Committee in Southern California, that not one of the group to the informant's knowledge, has ever taken a direct stand in opposition to the Communist Party as a subversive organization, and that a majority of these 55 individuals had at one time or another, been members of Communist front groups. Among such persons the informant listed the following:

Melvyn Douglas	John Anson Ford
Dr. Elmer Belt	Louis Levy
Dr. Remson Bird	Henry Myers
Clyde Doyle	Ronald Reagan
Phillip Dunne	Allen Rivkin
Isabel Rogut	Leo Rosten
Maurice Saeta	Vada Somerville

Walter Wanger

Informant [redacted] stated that he was strongly suspicious that the Americans for Democratic Action was wittingly or unwittingly performing what might be called "softening up" the situation into which the Communists can walk later. He was also of the opinion that the organization would actually take no action to halt the spread of Communism.

Civil Rights Congress

The activities of this organization will be commented upon only in regard to its relationship to the Motion Picture Industry.

On February 2, 1943 at a meeting called by the International Workers Order to protest the designation of that organization by the Attorney General as within the purview of Executive Order No. 9835, one of the principal speakers was William Bidner. Bidner is Executive Director of the Civil Rights Congress in Los Angeles and has been identified as a member of the Communist Party. During this talk, Bidner commented upon the investigation by the House Committee on Un-American Activities, and stated that the Civil Rights Congress would fight

for the individuals who were indicted for contempt of Congress following their refusal to answer questions by the House Committee.

According to Los Angeles informant [REDACTED]

[REDACTED] a conference was held on March 30, 1948 between Ned Sparks, Chairman of the Los Angeles County Communist Party, and Dr. Edward K. Barsky, Chairman of the Joint Anti-Fascist Refugee Committee. During this conference Sparks stated, "The Civil Rights Congress is our most important outfit."

The March 18, 1948 issue of the California Eagle, Los Angeles Negro newspaper, announced that a production entitled "High Time" which was characterized as a political-musical review, would be presented under the auspices of the Civil Rights Congress for the purpose of raising funds for the defense of the Hollywood individuals who were indicted for contempt of Congress.

Committee of One Thousand

The Committee of One Thousand is an organization which was organized in the Fall of 1947 for the stated purpose of abolishing the House Committee on Un-American Activities. The organization was under the leadership of Dr. Harlow Shapley and Hannah Dornier.

An article appearing in the February 3, 1948 issue of the New York Sun stated that the Committee of One Thousand had obtained a new affiliate in the organization known as the Committee for the First Amendment. This article stated that the Committee for the First Amendment in Hollywood had called a meeting under the sponsorship of Norman Corwin, Phillip Dunne, Ira Gershwin, David Hopkins, John Huston, Thomas Mann, Frederic March, Billy Wilder, and William Wyler. It was at this meeting, according to the article, that the Committee for the First Amendment was affiliated with the Committee of One Thousand.

In connection with the affiliation of the Committee for the First Amendment with the Committee of One Thousand, Ed Gibbons, Editor of the anti-Communist publication in Los Angeles entitled "Alert", advised that on January 26, 1948 the Committee for the First Amendment held a meeting under the Chairmanship of Phillip Dunne. The main event at this meeting was a telephonic address to the group by Dr. Shapley who urged that the Committee for the First Amendment should merge with the Committee of One Thousand.

It was later learned from the headquarters of the Freedom From Fear Committee in Hollywood that the Committee for the First Amendment had, in fact,

merged with the Committee of One Thousand, and that Dr. Shapley would be in Los Angeles early in March, 1948 at which time the formation of the Committee of One Thousand would be formally announced and a fund drive launched. From this same source, it was learned that the Committee for the First Amendment might continue as a separate organization for the purpose of raising funds for the defense of the ten film writers indicted for contempt of Congress. In connection with the activities of the Committee of One Thousand in Los Angeles, source of information [redacted] reported that the following individuals connected with the Motion Picture Industry were active in the Committee of One Thousand:

Frederic March
William Wyler
Phillip Dunne
John Huston

Billy Wilder
Norman Corwin
Ira Gershwin
Thomas Mann

In March, 1948, investigation at Los Angeles indicated that the Committee of One Thousand in that area was still only a paper organization, and that the individuals interested in the organization were the same persons who were interested in the Freedom from Fear Committee and the Committee for the First Amendment.

On March 10, 1948 Los Angeles informant [redacted] reported on a conference between Ned Sparks, Chairman of the Los Angeles County Communist Party, and Dr. Edward E. Earsky, Chairman of the Joint Anti-Fascist Refugee Committee. During this conversation Sparks listed the Committee of One Thousand and the Freedom from Fear Committee as among the organizations "which his group is handling" indicating Communist Party control of that organization.

In May of 1948, source of information Walter Scratch, Assistant to the Publisher of the Hollywood Citizen News, advised it was his opinion that the Committee of One Thousand had "fizzled out", and that its main activities had been taken over by the Freedom from Fear Committee. This latter organization will be the subject of separate comments.

Freedom From Fear Committee

The Washington Times Herald of March 9, 1948 in the column by George Dixon reported the organization of a Freedom from Fear Committee on the East Coast of the United States for the purpose of raising funds for the defense of the Hollywood writers indicted for contempt of Congress following the Hearings of the House Committee on Un-American Activities in October of 1947. This article listed among those active in the organization Deems Taylor, Cheryl

Cranford, Elia Kazan, Richard Watts, Jr., Marc Connelly, William L. Shirer, Mark Van Doren, David Kay, George S. Kaufman, Oscar Hammerstein, II, and Bill Mauldin.

An article appearing in the Daily Worker of March 4, 1948 also commented upon the formation of this Committee listing the same individuals as set forth above and in addition, stated that the Freedom from Fear Committee in California had reported that the Eastern group was arranging for public rallies and a fund raising dinner to be held prior to the beginning of the trial of John Howard Lawson.

With reference to the Freedom from Fear Committee in California, it was learned in March, 1948 that the California headquarters for the group were at 6674 Yucca Street in Hollywood and that communications from the organization were signed Jack Gold "For the Committee."

Freedom from Fear Committee had been set up for the purpose of raising funds for the defense of the film writers who were indicted for contempt of Congress. Gold further stated that the Committee works closely with the Arts, Sciences and Professions Division of the Progressive Citizens of America and with the Committee for the First Amendment. It was also learned that Herbert Eiberman and Pauline Lauber were the Director and Secretary, respectively, of the Committee. Eiberman is one of the indicted Hollywood writers and both he and Pauline Lauber, under the name of Pauline Lauber Finn, have been identified as members of the Communist Party.

According to Los Angeles informant [redacted] it was reported that on February 26, 1948 the Freedom from Fear Committee had held a party at the home of Eiberman and among those present at the party had been Eiberman, his wife, Gale Sondergaard, Edward Ironberg, Larry Parks, Betty Garrett, Bob Cary, and Helmar Bengtson, all of whom have been identified as members of the Communist Party.

The Committee also announced in a full page advertisement in a Hollywood trade publication on March 10, 1948 that a fund drive would begin on April 12 to raise the sum of \$70,000 to be used for the defense of the Hollywood writers. This advertisement also contained a quotation from a speech by Dr. Shapley at a testimonial dinner at the Beverly Wilshire Hotel on March 5, 1948. The advertisement further announced that at the dinner on March 5, the sum of \$15,110. had been raised. The advertisement further characterized the Hollywood writers as the "shock troops representing all of us in the struggle against censorship" and urged that contributions be raised for their defense.

Confidential Informant [redacted] reported that the Freedom from Fear Committee had originally been organized by Richard Collins, Gordon Kahn, Robert Rossen, Larry Parks, Waldo Salt (all of whom have been identified as members of the Communist Party) and Howard Koch, Louis Lilestone, and Irving Pichel.

Source of information [redacted] California reported that the Freedom from Fear Committee held a party at the home of Mr. and Mrs. Sidney Harmon on April 3, 1948 for the purpose of raising funds for the defense of the indicted Hollywood writers. This party was attended by approximately 100 people and was under the direction of Howard DeSylva who has been identified as a member of the Communist Party. The meeting was addressed by Alvah Bessie, one of the indicted writers who compared the present American Government to Hitlerism and charged the Administration with taking the first step in that direction by attempting to control the Motion Picture Industry.

The Committee also published a pamphlet entitled "How Much Is Your Freedom Worth" which estimated that the trial of the ten writers would entail an expense of approximately \$60,000. and urged donations to the Committee. The Committee also distributed pamphlets in front of theaters in Los Angeles during the showing of the production "Naked City" which was written by Albert Maltz, one of the indicted writers. This circular urged the audience to demand that the Motion Picture producers end the black listing of the Hollywood writers and also urged donations for the defense of the film writers.

The Freedom from Fear Committee was another one of the organizations characterized by Ned Sparks, Chairman of the Los Angeles County Communist Party, as one of the groups "which his group is handling" indicating Communist Party control, [redacted]

[redacted] on March 10, 1948.

According to source of information [redacted] the Freedom from Fear Committee on May 9, 1948 held a rally entitled "Salute To Our Heroes" at the El Pajaro Theater in Hollywood which was attended by approximately 500 people all of whom paid \$1. admission. The informant reported that many of these persons contributed to a defense fund with donations ranging up to \$250. each. At this meeting John Howard Lawson was among those introduced who charged that the House Committee on Un-American Activities was part of a plot to set up a "police state" in America by means of "thought control." Other speakers at this meeting were Herbert Liberman and Ring Lardner, Jr., both of whom have been identified as members of the Communist Party. The meeting was also addressed by Robert W. Kenny by means of a long distance call from Washington. Kenny is one of the attorneys for the ten indicted writers and during his talk, Kenny said that Bartley Crum was flying East in order to aid the defendants. The meeting also adopted a resolution opposing the Mundt-Nixon bill as a "carbon copy of Nazism."

Source of information [REDACTED] also advised that the publicity and build-up campaign for the Freedom [REDACTED] Committee was being handled by George Stiller and Associates, 521 North LaCienega Boulevard, Los Angeles, and the informant characterized this concern as one which "seems to handle all publicity and public relations for these Communist fronts."

Hollywood Council of the Arts, Sciences and Professions

On March 5, 1948, the Arts, Sciences and Professions Division of the Progressive Citizens of America, which division later became the Hollywood Council of the Arts, Sciences and Professions, sponsored a testimonial dinner for Dr. Harlow Shapley. This affair was held at the Beverly-Wilshire Hotel in Beverly Hills, California. Agents of the Los Angeles Office identified the following individuals upon their arrival at this meeting, all of which persons are known members of the Communist Party: J. Edward Bromberg, Herbert Biberman, Albert Maltz, Sam Moore, Gordon Kahn, Samuel Ornitz, Waldo Salt, Robert Rossen, Adrian Scott, Ring Lardner, Jr., Dalton Trumbo, Larry Parks, Charles J. Katz, Edward Dmytryk, John and Katherine McTernan, and Betty Garrett.

At the speakers' table at this affair together with Dr. Shapley were Adrian Scott, Herbert Biberman, Larry Parks, Gale Sondergaard and Betty Garrett (all known members of the Communist Party), and John Huston, producer; Howard Koch, writer; Lena Horne, actress; and Robert W. Kenny, attorney.

Source of information [REDACTED] who was in attendance at this meeting, reported that Norman Corwin was the first speaker who introduced the chairman of the meeting, John Huston. Among the other individuals who participated in the program were Koch, Horne, Shapley, Parks and Scott. The attorneys for the Hollywood writers indicted for contempt of Congress were also introduced to those present at the meeting.

This source reported that Willard Lampell, a writer and member of the Screen Writers' Guild, made a plea for funds and donations ranged from \$1,000 down to \$100, with the total collections being approximately \$15,000.

According to Los Angeles Informant [REDACTED] a conference was held on March 10, 1948, between Ned Sparks, Chairman of the Los Angeles County Communist Party, and Dr. Edward K. Barsky. During this conference, Sparks mentioned the name of several organizations "which his group is handling", indicating Communist control of such groups. Among those mentioned by Sparks was the Arts, Sciences and Professions Division of the Progressive Citizens of America.

In June of 1948, according to Los Angeles Informant [REDACTED] the Progressive Citizens of America merged with the Independent Progressive Party of California, which is the Third Party movement in that state. The Progressive Citizens of America also issued an official statement confirming this merger; however, according to Informant [REDACTED] one group which had previously been a subsidiary or division of the Progressive Citizens of America was not included in the merger and that subsidiary was the Arts, Sciences and Professions Council. This informant advised that the Arts, Sciences and Professions Council had theoretically divorced itself from the PCA and was set up as a separate organization known as the Hollywood Arts, Sciences and Professions Council. This Council did not officially support the Independent Progressive Party or any other political group. Informant [REDACTED] stated that this was a mere subterfuge which was used because of conditions which had developed within the film industry following the investigation of Communism in Hollywood and that the new Council was set up in order to allow the Hollywood group to pretend to be nonpartisan. The informant stated that the new Council, however, could be expected to continue the usual type of activity which it carried on while a division of the Progressive Citizens of America and that as individuals, its membership would support all candidates endorsed or running for office on the Independent Progressive Party ticket.

In connection with the setting up of the Hollywood Council of the Arts, Sciences and Professions, the members of the old Arts, Sciences and Professions Division of the Progressive Citizens of America in Hollywood were advised that the new organization had been set up. This notice to the membership went out over the signature of Joy Darwin, designated as Executive Secretary of the Council. Joy Darwin is the wife of George Pepper and both have a long history of Communist membership and activity in the cultural groups in Hollywood. Among the individuals listed on the letterhead of the National Council of the Arts, Sciences and Professions with which the Hollywood Council is affiliated were the following, who are known past and present members of the Communist Party: John Howard Lawson, Vice Chairman; Albert Kaltz, Sam Moore, and George Pepper, all three being Members at Large.

National Council of American-Soviet Friendship

The only activities of this group which will be commented upon are those activities which relate to the motion picture industry. The greater portion of such activities have been in connection with the Communist inspired campaign directed toward boycotting of the anti-Communist picture, "The Iron Curtain".

In connection with "The Iron Curtain", the Washington "Times-Herald" of April 12, 1948, reported that the music which was used for background in this picture was that of four Russian composers, namely, Dmitri Shostakovich, Serge Prokofieff, Aram Khatchaturian, and Nicholas Miskovsky. The article further stated that these composers charged that the studio had stolen their music and was using it in the picture without the consent of the composers. The article also commented upon the fact that these four composers were among those who had been criticized by the Communist Party Central Committee in Russia for their formalism in their music.

The New York "Sun" of April 28, 1948, carried a news item that the National Council of American-Soviet Friendship had announced that the organization had sent a letter to independent and circuit theater owners urging them not to permit the showing of "The Iron Curtain" in such theaters, stating that the showing of the film would make such theaters "an instrument for propaganda and special pleading."

The New York "Sun" on May 6, 1948, in an article by David Snell commented upon the Communist campaign which was taking form against the showing of the picture, "The Iron Curtain". This article stated that protests against the film had been received from an organization known as the New York Committee Against War Propaganda and that the address of this Committee was Suite 804, 114 East 32nd Street, New York City, which is identical with the headquarters of the National Council of American-Soviet Friendship. Snell interviewed one Bert Jahr, a member of the Committee Against War Propaganda, who stated that the organization "represented" fourteen organizations and trade unions including the American Youth for Democracy, the Civil Rights Congress, the International Workers Order, the Veterans of the Abraham Lincoln Brigade and the National Council of American-Soviet Friendship. The fact that the offices of the New York Committee Against War Propaganda were the same as those of the National Council of American-Soviet Friendship indicate that the latter organization was active in the control and-direction of the Committee.

The Brooklyn "Eagle" of May 12, 1948, reported upon the opening of "The Iron Curtain" at the Roxy Theater in New York City on May 11, 1948, at which time a riot occurred between pickets protesting the showing of the film and a counterpicket line set up by the Catholic War Veterans. The picketing took place following a meeting addressed by Henry Wallace and the article reported that approximately 14,000 Wallace supporters moved

from the Wallace meeting to the theater to join the picketing. This article further stated that the campaign against "The Iron Curtain" had been spearheaded by the National Council of American-Soviet Friendship.

As a result of the activities of the National Council of American-Soviet Friendship, picketing of "The Iron Curtain" occurred in numerous places throughout the United States. In this regard, the Chicago "Star" on May 22, 1948, reported that picket lines had been maintained the previous week at the Chicago Theater, which at that time was displaying "The Iron Curtain". This article further mentioned that the campaign in Chicago was being carried on by the Chicago Committee Against War Propaganda. In the "Daily Worker" of May 21, 1948, in a column by David Platt, it was stated that picket lines had been established against "The Iron Curtain" in "more than a score of cities from coast to coast", which statement was attributed to the National Council of American-Soviet Friendship. This article stated that picketing had been conducted in Denver, Colorado; Dayton and Cleveland, Ohio; Milwaukee, Wisconsin; and Philadelphia, Pennsylvania, as well as Chicago, Boston and Toronto, Ontario, Canada. With reference to the picketing at Denver, Cleveland and Toronto, the article stated that such picketing had been conducted by the National Council of American-Soviet Friendship. In New York City, the "Daily Worker" of July 16, 1948, reported that between thirty and thirty-five neighborhood theaters in New York had been picketed during the showing of "The Iron Curtain". Additional evidence that the National Council of American-Soviet Friendship was the moving force behind such picketing is shown in the "Daily Worker" of July 26, 1948, which contained a synopsis of a report of The National Council of American-Soviet Friendship reflecting the results of the picketing of the picture. This report stated that as a result of the campaign many prospective movie-goers stayed away from the picture; that as a result of the campaign those persons who did see the picture realized that it was only propaganda. The report further took credit stating that two major film companies had dropped plans for similar pictures following the action taken against "The Iron Curtain".

In addition to the actual picketing of the picture, the "Daily Worker" on many occasions gave publicity to the activities of the National Council of American-Soviet Friendship and also criticized the picture itself. Examples of the type of material appearing in the "Daily Worker" are as follows:

In the May 7, 1948, issue in a column written by Harry Raymond, it was stated "The whole thing was dug from the garbage barrel..." "The

"Iron Curtain" has been molded by the same tools which Hitler and Goebbels used to fan the flames of World War II. It is the type of vicious propaganda spreading suspicion and hatred against a previous ally and fanning the flames of World War III." The issue of April 30, 1948, gave considerable publicity to the formation of the New York Committee Against War Propaganda, stating that the Committee was headed by George Kusic of the Joint Board of Fur Dressers and Dyers and Reverend John Darr, Jr. The issue of May 6, 1948, described the picture as "the film that threatens your future," "the anti-Soviet film". The issue of May 11, 1948, contained an editorial entitled "This Film Is A Trap". The editorial stated that "This is an importation into the U.S.A. of Hitler's Big Lie with which he murdered democracy in Germany and dragged that nation into a suicidal war." "The 'Iron Curtain' propaganda is a trap to kill opposition to the draft of your son and to the starting of another atomic war. Tell your theater, Roxy's and 20th Century Fox that you want none of it." In the issue of May 13, 1948, in an article by Herb Tank which consisted of a review of the film, it was stated "'The Iron Curtain' is coldly calculated political propaganda. It is a political lecture on celluloid. Because it is contrived and manipulated from the sole viewpoint of stirring audience hatred against a former ally, it fails to present any characters as real human beings. It fails also to develop any real conflict between characters and ideas so necessary to simple craftsmanship in film making."

The film also received adverse publicity in the "People's World", West Coast Communist newspaper. An example of such publicity was a purported letter by Norman Canright appearing in the issue of May 11, 1948. Quotations from this letter are as follows: "Here it is at last, an anti-Soviet movie tailor-made to specifications of the warmongers... This is calculated infamy, an incredibly crude insult to the thousands of Soviet soldiers who gave their lives fighting our battle against Fascism... This rotten bit of warmongering."

In addition to the criticisms of the picture by the National Council of American-Soviet Friendship, the New York Committee Against War Propaganda and the adverse publicity appearing in the "Daily Worker" and the "People's World", the "Daily Worker" of February 23, 1948, reported that the New York Arts, Sciences and Professions Council of the Progressive Citizens of America had attacked "The Iron Curtain" and had requested 20th Century Fox to stop distribution of the film. The Council characterized the film as "purely political propaganda of the lowest level - designed to stimulate prejudices, arouse hatreds and inflame the spirit of witch-hunting which is threatening our land."

Another matter of interest in connection with "The Iron Curtain" was furnished by [REDACTED] 20th Century Fox Studios, who stated that she was incensed over the attempts of certain persons to inject what she felt was Communist propaganda into a picture which was intended to be anti-Communist. She stated that she had closely observed the picture while in production and in her opinion certain portions of the script reflected a definite attempt by the writers to twist the script so that Russia would be actually glorified and the Communist Party line injected into the picture. She stated that in the script during portions of a commentary, the commentator's voice would play up Russia in certain scenes and also attempt to get across the Communist Party line that the secret of the atomic bomb should be made available to the whole world. She also stated that efforts had been made to have the word "marxism" substituted for "communism" in those places where Communism was to be denounced in the script. According to this source, original scenes one to nine included shots of the battles of Leningrad, Stalingrad and Kiev, including shots of huge crates marked for the USSR and scenes showing drives for Russian war relief, publicizing the dissolution of the Comintern and certain shots of the Tehran meeting of Roosevelt, Churchill and Stalin. During this latter scene, the commentator's voice came in above the shots praising the stand which Russia had made against the Germans, the wonderful campaigns of Russian war relief agencies and stating that "Russia was the free world's hero, an even greater hero when she announced the dissolution of the Comintern... 1943 the year of greatest admiration for Soviet Russia, of new hope for the world."

Source of Information [REDACTED] was critical of that portion of the script dealing with the atomic bomb when Norman, the scientist, was told by Grubb, a Soviet agent, when referring to the atomic bomb, "Exactly, that is why we must all have it. Don't you see. They'll not dare use it. Think of it, Dr. Norman, you and others like you to help bring peace to the world... peace and a chance for decent people to build a free world. You will be reckoned among the great men of history who place the rights of all people above the selfishness of the few. You can't refuse, Dr. Norman. It will be your contribution to the safety of mankind."

The campaign by the Communist Party and the National Council of American-Soviet Friendship against the picture was the subject of considerable comment in the nonCommunist press. Examples of such comments are as follows:

An article by Robert Bruskdn appeared in the Washington "Post" of May 9, 1948, and stated "The Soviet Embassy in Washington is whipping up propaganda against the 'Iron Curtain'..." This article commented upon the previous article critical of "The Iron Curtain", which was written by Ilya Ehrenburg and published in the USSR Information Bulletin of April 28, 1948. The New York "Journal-American" of May 11, 1948, in commenting upon the formation of the New York Committee Against War Propaganda characterized it as a new Communist front group. The column of George Sokolsky appearing in the Washington "Times-Herald" of May 13, 1948, stated that the American Communists and their allies have used every means fair and foul to prevent the picture from being shown and concluded "Should the Communists succeed in killing it by boycotts and other intimidations, it will be harmful to our country. See it as a personal demonstration of patriotism." The column of Lee Mortimer in the "Daily Mirror" of May 14, 1948, stated that despite the propaganda of the National Council of American-Soviet Friendship, the picture was not propaganda, but is "on the contrary, a gripping and grim true story about a cruel and calculating gang of international Capones and Lucianos. ... is the unvarnished truth out of the official records of the Royal Commission." The May 14, 1948, issue of the Washington "Times-Herald" contained an editorial concerning "The Iron Curtain" which stated in part as follows: "If you're a Communist or fellow traveler, you are urgently advised to stay the hell away from the moving picture discussed herein. It can be practically guaranteed to run your blood pressure to bursting point, make you foam at the mouth, and maybe even cause you to throw a fit in the aisle. If you are not a Communist or fellow traveler, however, our tip is to see the picture by all means... This is the picture which the Communists, their fellow travelers, their false front societies and their stooges in press and radio are trying to smear, talk down and otherwise choke off now that the Reds have failed in their original effort to keep it from being produced at all."

National Council on Freedom From Censorship

Confidential Source of Information [REDACTED] advised in February, 1948, that he had become interested in an organization called the "National Council on Freedom From Censorship", which group had taken space in motion picture trade papers protesting the Hollywood hearings of the House Committee on Un-American Activities. The informant requested Edward Cheyfitz, Assistant to Eric Johnston, to obtain information for him concerning this group. Cheyfitz advised the informant that the organization

was affiliated with the American Civil Liberties Union; that the Chairman is Elmer Rice and the Vice Chairmen are R. W. W. Norton and Henry Seidel Canby. Among the reported members of the group are Quincy Howe, Commentator for the Columbia Broadcasting System; Harry Sherman, President of the Book of the Month Club; Bennett Cerf, professor; Clifton Fadiman of the "Information Please" radio program; Arthur Garfield Hayes; Rupert Hughes; Fannie Hurst; H. V. Kaltenborn; Eugene O'Neill; and Robert Sherwood. Cheyfitz further advised the informant that the American Civil Liberties Union was reportedly watching the organization for any possible Communist infiltration into the group and because of this fact, one Herman Shumlen had been dropped from membership. Cheyfitz explained to the informant that his personal opinion of the group was as follows: "This is a nonCommunist middle-of-the-road group which has been in existence for a number of years and they are really interested in freedom from censorship."

Peoples Educational Center

As has previously been set forth, the Peoples Educational Center is a completely Communist Party dominated school and the great majority of the instructors are or in the past have been Communist Party members.

Confidential Source of Information [REDACTED] reported that in February and March, the Peoples Educational Center was conducting a course on eight Russian films, which purported to be a survey of life in the USSR during the last thirty years as reflected by the top films in that country.

The Peoples Educational Center was one of the organizations with which the Tenney Committee concerned itself during its three-day investigation as previously reported under the Actors' Laboratory above. Among those who were subpoenaed to appear before the Committee were Katherine McTernan and J. Edward Bromberg, both of whom have been identified as Communist Party members. During the questioning of Mrs. McTernan, she refused to furnish any answers to direct questions of the Committee and on several occasions was threatened with being cited for contempt of the Committee. At no time did she admit her Communist Party membership. During the hearing, the Tenney Committee attempted to bring out a connection between the Actors' Laboratory and the Peoples Educational Center by showing that one Jacobine Caro, a member of the faculty of the Actors' Laboratory, was in fact the wife of Sidney Davidson, head of the Peoples Educational Center, and that both of these individuals are suspected Communists. Sidney Davidson in March, 1948, was in fact the Executive Secretary of the Peoples Educational Center and was a known member of the Communist Party.

Mrs. Sophia Herman, owner of the premises at 1717 North Vine Street, which is the location of the Peoples Educational Center, reported in April of 1948 that she has been endeavoring to get the Peoples Educational Center out of those premises. She was advised by Sidney Davidson that the Peoples Educational Center was unable to obtain other quarters and was planning to close up the school with the intention of reopening in the Fall of 1948.

Confidential Source [REDACTED] reported that, according to Davidson, the Peoples Educational Center no longer had sufficient students to enable the school to continue to pay its expenses and this source was of the opinion that the closing of the Center at this time was due to a combination of reasons, including a shortage of income, lack of quarters, and adverse publicity received during the investigations of the Tenney Committee. The catalog of the Peoples Educational Center for the Fall Term of 1947 listed among others the names of Edward Dmytryk, Adrian Scott and Herbert Biberman as instructors, while the Winter catalog for 1948 omitted the names of these persons. It should be noted that these three individuals were among those who were called as witnesses during the investigation by the House Committee on Un-American Activities in the Fall of 1947.

Peoples Songs

The organization Peoples Songs has its headquarters in Los Angeles at 2256 West Venice Boulevard. The organization is a propaganda agency under the complete domination of Communist elements and representatives of the group are generally present and take part in programs sponsored by the Communist Party and front organizations. Representatives of the group are also frequently participants in picket lines in which the Communist Party has an interest and at one time appeared at a Communist rally for William Z. Foster in Los Angeles and have also appeared in functions of the American-Russian Institute of Southern California. The Director of Peoples Songs in Los Angeles is an individual identified as Mario (Boots) Casetta. Casetta as of June, 1947, was a known member of the Communist Party.

Among the activities of Peoples Songs have been appearances at rallies of the Joint Anti-Fascist Refugee Committee and the American Youth for Democracy. On November 9, 1947, the organization took a prominent part in a rally entitled "Stop Operation Witch Hunt", at which O. John Rogge and Howard Fast were the featured speakers.

The "Daily People's World" of January 18, 1948, announced a rally on the following Saturday by the Youth Committee of the Independent Progressive Party in protest against universal military training, at which rally entertainers from Peoples Songs were present. On February 4, 1948, Peoples Songs furnished the entertainment at a Lenin Memorial Meeting at the Embassy Auditorium under the sponsorship of the Communist Party. On February 8, 1948, this group furnished the entertainment at a meeting of the American-Russian Institute of Southern California, which meeting was in honor of several visiting Russians.

Progressive Citizens of America

The official organ of the National Progressive Citizens of America entitled "The Progressive Citizen" in the issue of February, 1948, reported on the formation at a preconvention meeting of the Progressive Citizens of America held in Chicago on January 16, 1948, of a National Council of the Arts, Sciences and Professions and that the new Council would be under the leadership of Dr. Harlow Shapley.

In February, 1948, Los Angeles Informant [REDACTED] described the Progressive Citizens of America as a pro-Communist political front and stated that among those prominent in the movie industry who were connected with this group were John Cromwell, Gregory Peck, Mrs. William Dieterle, John Huston, Lewis Milestone, Albert Dekker, Howard Koch, John Howard Lawson and Sam Moore.

At approximately the same time, the same informant stated that in his opinion the Progressive Citizens of America was the Communist Party's most active and influential front organization. It was pointed out that the Executive Director of the Progressive Citizens of America in Los Angeles was Bert Witt, while the Executive Director of the Arts, Sciences and Professions Council was George Pepper, both of whom have been identified as members of the Communist Party. Such individuals as John Howard Lawson and Herbert Biberman have also been active in the formation of the policies of the Progressive Citizens of America. Of the members of the Board of Directors of the Progressive Citizens of America in Hollywood for 1947, eighteen such persons have been identified as past or present members of the Communist Party.

At the annual convention of the Progressive Citizens of America held in January, 1948, Robert W. Kenny was elected the National Chairman and among the twenty-seven Vice Presidents were the following persons from California: John Cromwell, director; Norman Corwin, radio writer; Lillian Hellman, writer; Dr. Linus Pauling of the California Institute of Technology;

Mrs. William Dieterle, wife of a director; and Gregory Peck, actor. Among the members of the Board of Directors from Southern California were John Howard Lawson, Sam Moore, Albert Dekker, Rubin Borough, Howard Koch, Seniel Ostrow and Charlotte A. Bass. Of these last-mentioned individuals, Lawson and Moore are known members of the Communist Party and all of the other individuals have at one time or another been sponsors, speakers, donors or signers of petitions and resolutions put out by Communist front or Communist dominated organizations.

One of the most important and active divisions of the Progressive Citizens of America in Los Angeles in the past has been its Arts, Sciences and Professions Council which was under the direction of George Pepper, previously identified as a member of the Communist Party. It has been noted that Pepper has frequently conferred with Lawson regarding policy matters of the Arts, Sciences and Professions Council of the PCA.

According to Los Angeles Informant [REDACTED], a conference was held on March 10, 1948, between Ned Sparks, Chairman of the Los Angeles County Communist Party, and Dr. Edward K. Barsky of the Joint Anti-Fascist Refugee Committee. During this conference, Sparks advised Barsky of certain organizations "which his group is handling", indicating Communist domination and control of such groups. Among those mentioned by Sparks was the Progressive Citizens of America.

In July of 1948, Confidential Informant [REDACTED] stated that in his opinion the most important move in Communist matters in Hollywood which had recently occurred was the merger of the Progressive Citizens of America with the Independent Progressive Party. This latter organization is the Third Party Movement in the State of California. The Informant advised that in Los Angeles the actual merger of the PCA with the Independent Progressive Party had taken place shortly after June 1, 1948, but had not been officially announced until June 15, 1948. The Southern California Branch of the PCA went through the motions of taking a vote of its members on the question of merger with the Independent Progressive Party and on June 16th, it was announced that the proposal had carried. This announcement was made through a press release on that date in the "Daily People's World". The official announcement, which was made under the signature of Bert Witt, formerly Executive Secretary of the PCA, indicated that Witt would also occupy the same position with the Southern California Branch of the Independent Progressive Party with headquarters at 426 South Spring Street, Los Angeles. Witt has been identified as a member of the Communist Party in Los Angeles.

III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS
(September 16, 1948, to July 15, 1949)

Hollywood Council of the Arts, Sciences, and Professions

Los Angeles Informant [redacted] advised that the Hollywood Council of the Arts, Sciences, and Professions, which he described as the principal Communist front organization in Hollywood at the present time, on August 1, 1948, held a meeting at the Masonic Temple in Hollywood with an estimated 300 to 400 persons present. The informant advised that among those active in this meeting were John Howard Lawson, Howard Koch, Ben Margolis, and William B. Esterman. All of the above individuals are known Communist Party members with the exception of Koch, who at that time was Chairman of the Council.

The informant advised that at this meeting remarks were made condemning the arrest of the National Board Members of the Communist Party, condemning the indictment and conviction of the "Hollywood Ten", condemnation of the alleged actions of the United States in trying to instigate a war with the Soviet Union, condemnation of the conviction of the "Hollywood Ten" as a drive against culture, condemnation of action taken by the Government against Gerhardt and Hans Eisler, and a denunciation of loyalty tests as a psychological preparation for war with Russia.

In addition, at this meeting members of the Actors' Laboratory presented a short play.

In the fall of 1948 Los Angeles Informant [redacted] indicated that the principal activity of the Hollywood Communist cultural groups and of the Hollywood Council of the Arts, Sciences, and Professions was directed toward the defense of the convicted film writers. Several groups were originally formed in this regard, including the First Amendment Committee, the Freedom From Fear Committee, and the Committee of 1,000. However, during the fall of 1948, the Hollywood Council of the Arts, Sciences, and Professions had apparently taken over the entire campaign in behalf of the "Hollywood Ten".

On January 11, 1949, Los Angeles Informant [redacted] reported that the Chairman of Region No. 4 of the Arts, Sciences, and Professions Council covering the Los Angeles area was Dr. Linus Pauling of the California Institute of Technology, and that the following were officers of the Hollywood Council of the Arts, Sciences, and Professions: Chairman, Howard Koch, screen writer; Executive Director, Ellen Davidson, who had recently replaced Joy Darwin. While the members of the Executive Committee were not definitely known, the informant believed that among the members of the Executive Committee at that time were Michael Davidson, believed to be the Executive Secretary of the Radio Writers Guild; Sam Moore, radio writer; Maurice Zimm, a composer; Milton Merlin, writer; and Eugene Stone.

In this connection, during the first week of December, 1948, Agents of the Los Angeles Office conducted a surveillance based on information to the effect that a meeting of the Steering Committee of the Arts, Sciences, and Professions Council would be held at the home of Sylvia Compinsky in Hollywood. Among the individuals attending were the following: Dr. Murray Abowitz, Herbert Biberman, Victor Shapiro, and Howard Koch. Of the above, Compinsky, Abowitz, Biberman, and Shapiro have been identified as members of the Communist Party.

Among the activities of the Hollywood Council of the Arts, Sciences, and Professions was a meeting for the benefit of the "Hollywood Ten", held on November 26, 1948. This meeting was also for the celebration of the defeat of Representatives Vail and McDowell of the House Committee on Un-American Activities.

During November and December, 1948, the organization sponsored a series of lectures by Sam Ornitz, a known Communist Party member, on the subject, "Anti-Semitism", and during January, February, and March, 1949, sponsored a series of lectures by John Howard Lawson on the subject, "A New Approach to American History and Our Cultural Heritage".

On December 12, 1948, the organization held a meeting at the Hollywood Roosevelt Hotel, and Los Angeles Informant [REDACTED] furnished considerable information concerning the meeting as follows: The opening session was chaired by Mr. Howard Koch, while Ellen Davidson presided as the Executive Secretary of the Conference. Among the individuals who were active at this meeting were John Howard Lawson; Arnold Manoff, a screen writer; Herbert Biberman, and Dr. Martin Hall. Of the above individuals, Lawson, Manoff, and Biberman are all known members of the Communist Party.

Following the opening session, the meeting was divided into panels concerning films, writing, radio, health, and fine arts. The informant advised that numerous individuals who have been identified as Communists were active in these various panels, including Paul Jarrico, Lawson, Albert Maltz, Herbert Biberman, Abe Burrows, Hollister Noble, Gregory Ain, and Iris Noble.

The main items resulting from the film panel were as follows: (1) Support for the "Hollywood Ten"; (2) Abolition of the Taft-Hartley law and various Un-American Activities Committees throughout the country; (3) Establishment of liaison with Parent Teachers Associations and trade unions to enlist their support for the "Hollywood Ten", and (4) Filming of the Hollywood story to show to such PTA's and trade unions.

Following the meeting of the film panel, the meeting again assembled and among the resolutions adopted were one requesting the United States Government to enter into negotiations with the Soviet Union in an effort for peace, and another urging the abolition of the House Committee On Un-American Activities.

Los Angeles Informant [redacted] in the spring of 1949 advised that the Hollywood Council of the Arts, Sciences, and Professions is actually the Hollywood chapter or branch of the National Council of the Arts, Sciences, and Professions, which has its headquarters in New York City. This informant advised that the Hollywood group claims a membership of 2,000 but that a large number of these individuals are probably just on the mailing list of the group and do not actually pay dues. This informant has furnished information to show that the "Steering Committee" of the Hollywood chapter, as well as its policy-making offices, is definitely in the hands of individuals identified as either past or present Communist Party members. Investigations reveal that the leaders in formulating the policies of the organization are such individuals as John Howard Lawson, Albert Maltz, and Herbert Biberman, while the carrying out of the policies rests largely in the hands of George Pepper and Sonia Dahl Biberman. All of these individuals have been identified as Communist Party members.

The National Council of the Arts, Sciences, and Professions, during March of 1949, sponsored a Cultural and Scientific Conference for World Peace in New York City. Los Angeles Informant [redacted] advised that for a number of weeks prior to that Conference, the Hollywood group had engaged extra office space and set up a separate staff to handle its plans to have the foreign delegates to the New York Conference visit Hollywood after the New York Conference was completed. The informant advised that the plans of the Hollywood group were closely coordinated with the New York Headquarters.

Following the decision of the Department of State to forbid the delegates from behind "The Iron Curtain" to tour the United States, the Hollywood Council of the Arts, Sciences, and Professions was active in attempting to obtain individuals to send telegrams of protest to the State Department, and in this connection put out a letter to its membership charging that the State Department was trying to obstruct the Cultural and Scientific Campaign for World Peace, and urged that telegrams be sent to the State Department in an effort to obtain a reversal of its decision.

On April 9, 1949, the Hollywood Cultural and Scientific Conference for World Peace, under the auspices of the Hollywood group, was held in the El Patio Theater in Hollywood. This meeting was held although the scheduled foreign delegates could not attend. The Chairman of the meeting was Sam Moore, and among others identified as on the stage at the meeting were Hollister Noble, Sam Albert, Gregory Ain, Guy Endore, and Edward Biberman. All of these individuals have previously been identified as members of the Communist Party. Among the individuals who actively participated in this meeting were Gale Sondergaard (wife of Herbert Biberman); Herbert Biberman; Jay Leyde; John Howard Lawson; Paul Jarrico; Frank Eng, motion picture critic for the "Los Angeles Daily News"; I. F. Stone, columnist for the "New York Post"; and Carlton Moss, Negro writer. All of the above individuals, with the exception of Eng, Stone, and Moss, have been identified as past or present members of the Communist Party. With reference to Moss, while he is not definitely known to be a member of the Communist Party, he is a close associate of various individuals with known Communist Party affiliations.

Actors' Laboratory

This organization conducted a theater and motion picture workshop training program and has been termed a Communist front by the Tenney Committee in California. Investigation of the group by this Bureau has also indicated that it has been completely under the control of the Communist Party since the time of its inception. As indicative of the Communist control of the organization, the Chairman of the Board in December, 1948, was Phoebe Brand, who has been identified as a member of the Communist Party. The Executive Board of the Actors' Laboratory as of December, 1948, consisted of 34 members, of whom 27 have been identified by confidential informants as either past or present members of the Communist Party, and in addition, four other members have been identified as Communist suspects although no documentary evidence of membership is available.

In addition, six members of the faculty of the Laboratory in December, 1948, were known Communist Party members.

The Actors' Laboratory conducts a workshop and theater wing for the purpose of training individuals in the theater, and its general purpose has been to provide the movie industry with movie talent. Numerous charges of Communist infiltration and control have been made by individuals who have been students at the school or associated therewith. These charges have indicated that those participating in the school have been subjected to Communist doctrines while attending the Laboratory.

Civil Rights Congress

Investigation during the fall of 1948 indicated a definite and direct connection and association between the Civil Rights Congress and the cultural elements of the Communist Party in the Hollywood area. It is known that during the fall of 1941 representatives of the Civil Rights Congress made numerous contacts in the Hollywood area in an effort to obtain substantial financing for the national organization, although such representatives did not believe that a chapter of the Civil Rights Congress could be established including "big names". Following the activities of the Civil Rights Congress in raising funds for the indicted members of the National Board of the Communist Party, quotas for the raising of funds were assigned to various sections of the country and the Los Angeles quota was between \$7,500 and \$10,000.

Between September 21 and October 1, 1948, Len Goldsmith, National Director of the Civil Rights Congress, was in the Los Angeles area, and a surveillance of his activities reflected that he met with local Communist Party functionaries as well as key Communist Party figures in the Hollywood area. Among those contacted by Goldsmith in the Hollywood area were John Howard Lawson and Albert Kaltz. In addition, Lawson was one of the main speakers at a Civil Rights Congress meeting in Los Angeles on October 9, 1948.

Los Angeles Informant [REDACTED] in December, 1948, furnished information indicating that Lawson, William Esterman, attorney, and Fred Steinmetz, also an attorney, all three of whom are active in the affairs of the Hollywood Council of the Arts, Sciences, and Professions, were likewise members of the Board of Directors of the Civil Rights Congress. All three of these individuals have been identified as members of the Communist Party.

On November 28, 1948, Anne Shore, Executive Director of the Civil Rights Congress, sent a telegram to a meeting of the Hollywood Council of the Arts, Sciences, and Professions, which telegram supported the stand of the "Hollywood Ten" and was critical of the House Committee on Un-American Activities.

In November, 1948, the Civil Rights Congress in Los Angeles distributed a circular entitled, "We Have Reached the Point in America Where a Knock on Your Door in the Morning Can Mean Prison by Nightfall", which was signed by 34 individuals, including a number from the so-called Cultural Section of the Communist Party in Hollywood, the motion picture industry, the Actors' Laboratory, and the Hollywood Council of the Arts, Sciences, and Professions. Among the individuals signing this circular were Dr. Murray Abowitz, Howard Koch, Gale Sondergaard, Albert Maltz, Guy Endore, Paul Jarrico, Charles J. Katz, Victor Kaplan, Fred Steinmetz, and Michael Snider. With the exception of Koch, all of the above individuals have been identified as past or present members of the Communist Party, and several of them are directly associated or employed in the motion picture industry.

Peoples' Educational Center

The Peoples' Educational Center, which for several years was the leading Communist-dominated school in the Hollywood area, ceased operation in April of 1948, and is no longer in operation in the Los Angeles area.

California Labor School

Following the closing of the Peoples' Educational Center as mentioned above, the California Labor School, with its headquarters in San Francisco, organized a Los Angeles Division of the California Labor School with offices in room 812, 112 West 9th Street, Los Angeles. The California Labor School was one of the organizations cited by the Attorney General as within the purview of Executive Order No. 9835.

[REDACTED] a source of information for the Los Angeles Office who has proven unreliable at times, reported that some of the physical facilities of the Peoples' Educational Center had been taken to the new offices of the Los Angeles Division of the California Labor School. It was also pointed out that some of the so-called cultural individuals formerly associated with the Peoples'

Educational Center became associated with the Los Angeles Division of the California Labor School, including Dr. Murray Abowitz, Herbert Biberman, Sanford Goldner, John Howard Lawson, Earl Robinson, and Lory Titelman. All of the above have been identified as past or present members of the Communist Party.

Among classes scheduled to be taught at the California Labor School during its fall session which began on October 11, 1948, were certain courses dealing with the movie industry, including courses on the Fundamentals of Acting and Advanced Acting, and a course on Film Appreciation.

Lawson and Biberman, as well as music composer Earl Robinson, have participated in meetings sponsored by the California Labor School.

With reference to the Communist character of the Los Angeles Division of the California Labor School, Los Angeles Informant [REDACTED] on October 14, 1948, advised that the Aargon Club of the Cultural Section of the Los Angeles County Communist Party had distributed literature at Communist meetings urging members to attend sessions of the school.

With regard to the following Committees, to which reference has been made in previous sections of this memorandum, to wit: Freedom from Fear Committee and the Committee of 1,000, both are now defunct according to information received in the fall of 1948. These Committees generally carried on campaigns in behalf of the "Hollywood Ten", and ceased operation at the time the Hollywood Council of the Arts, Sciences, and Professions took over the campaign in behalf of these individuals.

FREEDOM OF INFORMATION AND PRIVACY ACTS

**SUBJECT: COMMUNIST INFILTRATION-MOTION
PICTURE INDUSTRY(COMPIC) (EXCERPTS)**

FILE NUMBER: 100-138754

SERIAL:1003 (part 2)

PART: 9 OF 15



FEDERAL BUREAU OF INVESTIGATION

IV. COMMUNIST INFLUENCE IN MOTION PICTURES

As a preface to this section, it should be pointed out that it has not been a function of this Bureau to review motion picture productions for political content for it was not believed that the Bureau's representatives are experts in this field nor was it believed that censorship of motion pictures was within the purview of the activities of the Bureau. Our investigation of Communism in Hollywood has for the most part been directed toward the investigation of the individual Communists, Communist front organizations, Communist infiltration of the labor groups and the general activities of the Communist Party in the Los Angeles area. However, in conjunction with our investigations, reports have been received from Confidential Informants and other sources concerning the tactics used by the Communists in their attempt to influence motion pictures and actual examples of Communist propaganda in motion picture films. This data will be set out in this section.

Background and Tactics Used by the Communists to Inject Communist Propaganda in the Motion Pictures

As has been pointed out in Section I of this memorandum, an article in the Daily Worker for August 15, 1925, was written by Willy Muenzenberg, the German Communist propagandist, in which he quotes Vladimir Ilitch Lenin as stating with regard to the motion picture:

"You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses, in still a much greater extent to the village. You must always consider that of all the arts the motion picture is for us the most important."

Likewise Muenzenberg quoted Gregory E. Zinoviev, the Chairman of the Executive Committee of the Communist International in 1925, as stating:

"The motion picture in the possession of the bourgeoisie is the strongest means for the portrayal and befuddling of the masses. In our hands, it can and must become a mighty weapon of Communist propaganda and further enlightenment of the widest working masses."

With the preceding quotations set out to show the importance placed upon the motion picture by leaders of the Communist International, it is readily understandable how in 1935 the top structure of the Communist Party, USA, according to Confidential Informant [REDACTED] of the Los Angeles Office, set down instructions to the Communist Party in the Los Angeles area to concentrate their activities on the motion picture industry, specifically requesting that they concentrate on the so-called intellectual groups which are composed of directors, writers, actors and high-paid technicians.

According to [REDACTED] the Communist Party has continued its program of concentrating on the writers and directors in the motion picture industry for the purpose of injecting propaganda into the motion pictures. These writers and directors are in a position in the creative field to determine the content of the picture. The writer who creates a dialogue and the director who interprets the same are in a position to influence political feeling contained in any given picture. For this reason, [REDACTED] has stated, the political views and background of the writer and director in the motion picture industry are utilized to the fullest extent by the Communist Party. This has resulted in the infiltration of known Communists and fellow travelers into the writers' and directors' groups.

[REDACTED] has related that World War II permitted those writers and directors who acted under Communist guidance to insert sequences and episodes into a picture in a most clever manner. For this reason, he related, the Communist apparatus in the motion picture industry has been most successful, having placed in the majority of war pictures those writers and directors who were in sympathy with the cause of Communism. [REDACTED] stated that the crowning achievement in this respect was the picture "Mission to Moscow".

[REDACTED] has related that this picture raised such a controversy throughout the United States it was necessary that the Communist technique be changed. He related that the Communists then decided that the Communist writers and directors must become more subtle. He stated they are now content to insert a line, a sentence or a situation carrying the Communist Party line into an otherwise non-political picture, having found that this method is more effective by reason of the fact that it does not appear to be purposeful but just incidental. He related that this subtle method of getting propaganda into the pictures was not restricted to war-type pictures or serious drama. He stated that the Communist message was also conveyed in the so-called "musicals".

He also related the Communists, in influencing the production of these pictures, do not only direct their efforts at injecting propaganda into the pictures, but also prevent all material that the Party might consider objectionable to its current program from appearing in pictures. It has been reported that on several instances the Communist element has actually prevented the making of certain pictures.

Among the pictures of this type, according to [REDACTED] was "Uncle Tom's Cabin", written from the book by Harriet Beecher Stowe. Production of this picture was particularly attacked by elements of the Communist Party due to the fact that it was felt that the picture did not reflect a proper attitude on the part of the negroes. As a result of this pressure, this

picture was withdrawn. Another picture, "The Life of Eddie Rickenbacker" met similar pressure. The Communist Party objected to him because of his expressed political opinions regarding labor. He was labeled as a Fascist, a Nazi sympathizer, a reactionary and an isolationist. Pressure was said to have been put on a number of film stars to refuse leading roles in the picture. It was also said that a number of writers were threatened causing some of them to refuse to do the script. This again resulted in the picture being withdrawn from production.

[REDACTED] who is a screen writer at Metro-Goldwyn-Mayer Studios, has related that a group of motion picture writers, producers and directors who are aware of the Communist activity within the motion picture industry, had assembled considerable information setting forth the purposes and aims of the Communists in connection with the production of motion pictures. Among those who had done this were: James McGuinness, and Ayn Rand, screen writers; Robert Arthur, producer; Mrs. Robert Arthur and Morris Ryskind, free-lance screen writers as well as Lela Rogers, screen writer and producer. There is set out hereinafter the purpose of the Communists in Hollywood according to the information assembled by this group:

"The purpose of the Communists in Hollywood is not the production of political movies openly advocating Communism. Their purpose is to corrupt non-political movies by introducing small casual bits of propaganda into innocent stories and to make people absorb the basic premises of Collectivism by indirection and implication. Few people would take Communism straight, but a constant stream of hints, lines, touches, and suggestions battering the public from the screen will act like drops of water that split a rock if continued long enough. The rock that they are trying to split is Americanism".

This group has also prepared a list of some of the more common devices used by the Communists to disseminate their propaganda. They include the smearing of the free enterprise system, the smearing of industrialists, presenting of wealth as evil, presenting of success as evil, glorification of failure, glorifying depravity, glorifying collectivism, smearing the independent man and belittling of American political institutions.

In addition to the above, this group has pointed out that it is the Communist aim never to show the Soviet form of government or Soviet policies in an unfavorable light. According to [REDACTED] and [REDACTED] only 25% of a screen story has to be written by a particular screen writer to obtain the screen credits for writing the screen play. Consequently other writers, according to these sources, particularly Communists, can work on a motion picture script and their identity would not become publicly known.

As an additional indication of the influence to which members of the Screen Writers Guild were subjected, the following quotation is being set out. This quotation was taken from the Hollywood Reporter dated August 20, 1946, and is a statement made by John Howard Lawson at a "Party Line Indoctrination Center" to a young group of student actors.

"Unless you portray any role given you in a manner to further the Revolution and the Class War, you have no right to call yourself an artist or an actor...You must do this regardless of what the script says or of what the director tells you. Even if you are nothing more than an extra, you can portray a society woman in a manner to make her appear a villainess and a snob. And you can portray a working girl in such a way so as to make her seem a sympathetic victim of the capitalist system. It is your duty to do this at whatever studio you may find yourself employed."

In addition to the foregoing data, it must also be pointed out that the Communists' strategy and tactics included the use of the Aesopian language to disseminate and propagate their Communist ideologies. In other words, the Communists will use such words as Fascism or Democracy not in the same fashion as a true American. We understand as the meaning of Fascism, the type of government under Hitler and Mussolini, whereas the Communists in using the term Fascism mean any political action or word which is contrary to the Soviet Union. When we refer to a democratic government, we mean a true democracy as we have in the United States today, whereas the Communists in using the term democracy as applied to a form of government mean a government under the control of the State, free from capitalism and free enterprise which can only be possible in the Union of Soviet Socialist Republics. The use of this type of veiled propaganda utilized by the Communists may also be injected into motion picture films by the Communists and Communist sympathizers active in the writing and production of motion picture films.

Analysis of Motion Pictures Disclosing Communist Propaganda Therein

"KEEPER OF THE FLAME"

Released by Metro-Goldwyn-Mayer on February 5, 1943

Producer -- Victor Saville

Associate Producer -- Leon Gordon

Director -- George Cukor

Screen Play -- Donald Ogden Stewart

(Based upon a novel by I.A.R. Wylie)

Cast -- Starring Spencer Tracy and Katherine Hepburn

The author of the screen play, Donald Ogden Stewart, has been identified by Confidential Informant [REDACTED] former editor of the Daily Worker and associate of National functionaries of the Communist Party, as a Communist. In addition, Howard DeSilva, the actor, is a member of the supporting case of this film and he has been identified as a Communist in Section I.

Katherine Hepburn, according to [REDACTED] and [REDACTED] [REDACTED] has been associated with Communist inspired or directed activities in the Hollywood area. [REDACTED] made available a portion of the script of this picture which is taken from the opening scene. Christine is played by Katherine Hepburn and Steve by Spencer Tracy. Immediately preceding the scenes depicted in this script, Christine was married to a successful doctor but let him go to his death by driving into a washed-out bridge when she could have prevented his death. Christine is attempting to explain to Steve why she let her husband go to his death:

"Steve: I can believe in you so much that you can't help yourself. You'll have to be what I believe you are.

"Christine: (softly) I have been wanting to talk to you since that first night you came. I can fight you no longer. (after a moment) I married a legend--a legend about a hero. I didn't know that at first. I worshipped Robert. Perhaps to worship anyone is to destroy them. Everybody worshipped him--no, the image of him, the image that had been carefully built up in people's minds, deliberately built up I now believe, built up with a terrible purpose. When I found out what that purpose was I had to destroy the image. No, I had to destroy the man to save the image. Yes, that was it.

"Steve: What terrible purpose?

"Christine: I didn't know it was terrible once. You heard his mother this afternoon.

"Steve: His mother is insane.

"Christine: But Robert wasn't. He really believed in Hitler's new order.

"Steve: Robert Forrest!

"Christine: He had come to despise the people who worshipped him--all of us. (as Steve looks at her) Yes, me too. We were all beneath him. I didn't know what had happened. I suppose I was a bit like

that myself. I believed in a few. Leaders. Rulers. And then, as Robert began to change, I saw the face of Fascism in my own home. Hatred. Arrogance. Cruelty. I saw what German women were facing. I saw the enemy.

"Steve: Robert Forrest.

"Christine: On the morning of the accident, I stole his keys, came here and opened this. (she moves to an enormous, specially-built filing cabinet) This what I found. (as she speaks, she throws open the doors of the cabinet and we see a well-ordered array of drawers, cubby-holes, etc., containing papers, long lists of alphabetically indicated documents) Here is the key to Robert Forrest's Fascist organization. (she presses a button and a secret drawer jumps out) Of course, they didn't call it Fascism-- they painted it red, white and blue and called it Americanism. (she takes out an ominous bunch of stocks and bonds) These are the funds to see it through. (she hands a stack of unnegotiable bonds to Steve) a fantastic amount subscribed by a few men to whom money meant nothing any more, but who wanted political power and knew they could never get it by democratic means. (she takes a card from an index) Here are their names. (Steve takes the card, glances at it, puts it in his pocket. Christine turns back to the cabinet) But what really sickened me was the essence of their plan. Here are some articles -- (from a drawer she pulls out a stack of typed manuscripts) all ready for release, to stir up the little hatreds of the hole nation against each other. (she hands Steve the first article) This is the copy of an article to be used in an anti-Semitic paper attacking the Jews. (she hands Steve the second article) This was to be used in the Farmers Gazette to stir them up against the city dwellers. (handing him another article) Here is an article to stir up hatred against the Catholics..(she gives him still another article) This is anti-negro...(handing him another article) This is against trade unions...(she gives him still another page) This is a subtle appeal to the Klu Klux Klan.

Steve examines each of the papers as she gives them to him. She goes back to the cabinet and produces more evidence.

"Christine: This is an interesting list of newspaper editors who had either sought public office in vain or had sought to dictate who would occupy office, and because they didn't succeed believed that the people were a great, stupid beast.

(while Steve is glancing at this paper, she turns back and runs her finger over the card index in a long drawer as she speaks) These were men who served their country in the last war but who were failures in business, who again longed for the power of rank and the prestige of a uniform (she presses a button, which opens a spring door in the cabinet. She lifts out a small book) This contains the names and addresses of the men who were designated to be America's first storm troopers. (Steve's face hardens as he takes the book and shoves it into his pocket grimly) But what shocked me the most was the complete cynicism of the plan! Each of these groups was merely to be used until its usefulness was exhausted. Hates were to be played against hates. When one group seemed to be getting too powerful, it would be killed off with another group. And in the end all these poor little dopes who never realized to what purpose they were lending themselves would be in the same chains, cowed and enslaved, with Robert Forrest and his handful of power-thirsty henchmen cracking the whip."

According to [REDACTED] who is [REDACTED] at Metro-Goldwyn-Mayer Studios, this is a good example of the negative approach and the indirect tactics used by the Communist writers in getting across the Communist Party line. He stated that in this script the writer has, in a veiled manner, attempted to make the audience believe that Fascism and Americanism are synonymous.

"THE MASTER RACE"

Producer -- Robert Golden

Writer and Director -- Herbert Biberman

Collaborators with Biberman -- Anne Froelich
Rowland Leigh

Cast included -- Morris Carnovsky
Lloyd Bridges

The Director and script writer, Herbert Biberman, is identified in Section I, of this memorandum, as a Communist. Anne Froelich, who collaborated with Biberman, is also identified in Section I of this memorandum as a Communist. Actors Lloyd Bridges and Morris Carnovsky have also been identified by most reliable and very delicate sources as Communists and their Communist connections are set out in Section I.

This picture was reviewed on February 14, 1945, by three Agents of the Los Angeles Office who were well schooled in Communist investigations and Communist Party propaganda. After reviewing this picture, they independently wrote reviews setting forth their opinions as to the Communist propaganda set out in the picture. A summary of their opinions is set out below.

In the first instance, the character, Colonel Von Beck, the German underground leader, was created and depicted as possessing all of the detested qualities attributed to the German race. The Major Phillip Carson, the American Army officer in charge of the liberated town of Kolar was depicted as a man and officer of very mediocre abilities. The British officer, Captain Forsythe, was depicted as being far below Major Carson in abilities and radiated weakness in all of his activities, whereas Lt. Adrei Krestov of the Russian Army was depicted as a superman in physical appearance and ability. He was shown as possessing ability to perform any type of task assigned to him and as being a real leader. A second example which appeared to contain propaganda was a series of scenes intended to give the impression that religious freedom exists in Russia. One of the scenes reflected that the young German officer was surprised to learn that religion was permitted in Russia. He appeared to be haunted by the vision of having thrown a hand grenade upon the altar of a church in the Ukraine. The main theme of the story was to establish unity of the United Nations in war and peace, which, of course, was the Communist Political Association line at the time this picture was produced. This is a praiseworthy theme, but it has particular significance when it is realized that the writer, Biberman, is a former active leader of the American Peace Mobilization in Hollywood and later, with the change in Soviet policy, called for all out unity.

"NORTH STAR"

Released by RKO Pictures, Inc. on October 14, 1945

Producer -- Samuel Goldwyn

Associate Producer -- William Cameron Menzies

Director -- Lewis Milestone

Author -- Lillian Hellman

Screen play -- Lillian Hellman

Cast: Starring -- Anne Baxter

Dana Andrews

Walter Houston

Walter Brennan

Ann Harding

Jane Withers

The author and writer of the screen play for this production, Lillian Hellman, has been identified by [redacted] Confidential Informant of the New York Office, as a Communist. In addition, Confidential Informant [redacted] of the Los Angeles Office has reported that Hellman is a high ranking Communist who has associated exclusively with known Communists and Communist sympathizers for the past 30 years.

Lewis Milestone, the Director, according to [REDACTED] has associated with known Communists and Communist sympathizers.

Also, in the supporting cast is Ruth Nelson, actress, who is identified in Section I as a Communist.

In conjunction with this picture, it should be pointed out that [REDACTED] the ex-secretary of Samuel Goldwyn, well-known motion picture producer, and presently the wife of [REDACTED] producer, indicated that she was closely associated with the detail involved in the production of this picture. She related that Samuel Goldwyn had attempted to delete much of the obvious propaganda which was originally injected into this film. However, he was unable to take all of it out. This source reported that in addition to the giving of a fictitious picture of the situation in Russia, the film portrayed the idea that collective farming was the only successful way to farm.

"PRIDE OF THE MARINES"

Released by Warner Brothers on August 7, 1945

Producer -- Jerry Wald

Director -- Delmar Daves

Author -- Roger Butterfield

Screen play -- Albert Maltz

Adaptation -- Marvin Borowsky

Cast: Starring -- John Garfield

Eleanor Parker

Albert Maltz, writer of the screen play has been identified in Section I as a Communist. In addition, John Garfield, leading actor in the motion picture, has been identified as a Communist.

According to [REDACTED] Jack Koffitt, who wrote a review of this film in the Hollywood Review of September 10, 1945, is alert to the Communist tactics in the motion pictures and admitted this picture which was entertaining and well done, had Communist propaganda injected into it by the author. The following quotation is taken from Koffitt's article:

"Unfortunately, the soap box hasn't been completely eliminated. In one sequence Mr. Daves and Mr. Maltz have dragged the old Party Line into their love story about as gracefully as if they were

lugging a dead bear up a flight of stairs into a boudoir. They say everything they can think of to provoke doubts concerning representative government and the free enterprise system. Employers are accused of everything from racial prejudice to a conspiracy to scuttle the C.I. Bill of Rights. The screen should be used as a forum for public discussion. But there is a great deal of difference between honest argument and biased propaganda. There should be, as Justice Oliver Wendell Holmes once put it, 'A free trade in ideas' so that the public can choose what is best in 'the competition of the open market'. That is the theory behind the American constitution. In the scene I refer to, many accusations are hurled which the other side gets no chance to answer. It represents, not a discussion, but a monopoly of ideas."

"SONG TO REMEMBER"

Released by Columbia Pictures, Inc., January 8, 1945
Producer -- Louis F. Edelman
Director -- Charles Vidor
Author -- Ernst Marischka
Screen Play -- Sidney Buchman
Cast: Starring -- Paul Muni
Kerle Oberon
Cornel Wilde

The author of the screen play, Sidney Buchman, a well-known screen writer, has been identified in Section I of this memorandum as a Communist.

[REDACTED] made the following remarks with regard to Communist propaganda injected into this picture, "Song to Remember":

"This motion picture represents a subtle complete distortion of historical facts. It deals with the life of Chopin. Chopin escapes from Poland and works in the underground against Russia during the revolutionary period in 1917. He further flees to Paris where he becomes acquainted with a rich woman who feels sorry for him because he is poor and ill. She takes him in and encourages him to study and compose music so that he may make something of himself and gain material wealth. Chopin's friends from Poland contact him and ask him to stop his work of composing and go on a tour and collect money which is to be donated to the people for the people's causes. They accuse him of being selfish.

"The rich woman who befriended Chopin is pictured as very evil. The picture deals much with the individual rights as against the rights of the masses. Chopin is convinced he must go to work for the people so he gives up his desire to carry on his work from Paris and goes on a tour where he becomes more ill and finally dies.

"The chief propaganda in addition to the above is that the man has no rights for himself but should live for the people and particularly persons of prominence like Chopin should even give his life for the masses so as to lead inspiration for them instead of gaining fame or glory for himself."

According to Mrs. [REDACTED] formerly associated with RKO Studios who is an independent writer and producer, Artur Rubinstein, the well-known pianist was known to have protested to Harry Cohen, head of Columbia Pictures due to the fact that the production distorted the fact. Cohen informed Rubinstein that very few of the American people would know the difference and he thought the picture would make money.

"THE BEST YEARS OF OUR LIVES"

Released by Samuel Goldwyn through RKO Pictures, Inc. On
December 25, 1946

Producer -- Samuel Goldwyn
Director -- William Wyler
Screen play -- Robert Sherwood
(From the novel Glory for Me by Mackinlay Kentor)
Cast: Starring -- Myrna Loy
Federic March
Dana Andrews

According to [REDACTED] the writer of this screen play, although not known to be definitely a Communist, was one who associated with them and frequently gave them aid and comfort. It was pointed out by these individuals that this was a good example of a picture in which the screen credits did not reflect any outstanding or well-known Communists as associated with the production of the picture but it was believed by these individuals that the script was "dressed" by Communist writers who did not receive screen credits. According to [REDACTED]

[REDACTED] Howard Koch had done some of the work as a writer on this script. Koch is believed by [REDACTED] to be a Communist.

[REDACTED]

[REDACTED]

Frederic March, one of the starring actors in this play, has been identified by Confidential Informant [REDACTED] as a Communist.

Roman Bohnen and Howland Chamberlain, both of whom are identified in Section I of this memorandum as Communists, were included in the supporting cast.

The publication "Plain Talk," in the April, 1947, issue, carried an article written by William Markham in which Markham pointed out that this picture contained Communist propaganda which was subtly injected into the film. It was referred to as a masterpiece of "subversive half-truth."

[REDACTED] Paramount Studios, in discussing the picture "The Best Years of Our Lives," stated the picture portrayed the upper class in a bad light. He recalled that the banker was portrayed as a mean, avaricious individual. One scene which [REDACTED] discussed as illustrating his point occurred when Frederic March went to see his boss, the banker, to tell the latter that he, March, had made a loan to a GI. Once March turned away, the banker's face changed and he registered disapproval of the former's action. This tended to show the banker as a mean individual. In the picture, according to [REDACTED] March attacked the banker at a public meeting, which tends to give the audience the impression that bankers as a class are evil. [REDACTED] related that other unnecessary "stuff" was also put in.

William Z. Foster, national leader of the Communist Party, USA, held a meeting on September 10, 1947, in a Los Angeles Hotel with California State Secretary William Schneiderman and Los Angeles County Communist Party Chairman Ned Sparks. Agents of the Los Angeles Office [REDACTED] heard Foster, in speaking of current motion picture productions, state with regard to the motion picture "The Best Years of Our Lives," "That was real stuff." He referred to this picture as well as "The Farmer's Daughter" and "Crossfire," which are also discussed in this Section, by stating, "They are standing them on their ears." Foster indicated that all three of these pictures were very fine productions.

"IT'S A WONDERFUL LIFE"

Released by RKO Pictures, Inc. on December 19, 1946.

Producer — Frank Capra

Director — Frank Capra

Screen play — Frances Goodrick, Albert Hackett, Frank Capra

Cast: Starring — James Stewart

Donna Reed

Lionel Barrymore

According to Informants [redacted] and [redacted] in this picture the screen credits again fail to reflect the Communist support given to the screen writers. According to [redacted] the writers Frances Goodrick and Albert Hackett were very close to known Communists and on one occasion in the recent past while these two writers were doing a picture for Metro-Goldwyn-Mayer, Goodrick and Hackett practically lived with known Communists and were observed eating luncheon daily with such Communists as Lester Cole, screen writer, and Earl Robinson, screen writer. Both of these individuals are identified in Section I of this memorandum as Communists.

With regard to the picture "It's A Wonderful Life", [redacted] stated in substance that the film represented a rather obvious attempt to discredit bankers by casting Lionel Barrymore as a "scrooge-type" so that he would be the most hated man in the picture. This, according to these sources, is a common trick used by Communists.

In addition, [redacted] stated that, in his opinion, this picture deliberately maligned the upper class, attempting to show the people who had money were mean and despicable characters. [redacted] related that if he had made this picture portraying the banker, he would have shown this individual to have been following the rules as laid down by the State Bank Examiners in connection with making loans. Further, [redacted] stated that the scene wouldn't have "suffered at all" in portraying the banker as a man who was protecting funds put in his care by private individuals and adhering to the rules governing the loan of that money rather than portraying the part as it was shown. In summary, [redacted] stated that it was not necessary to make the banker such a mean character and "I would never have done it that way".

[redacted] recalled that approximately 15 years ago, the picture entitled "The Letter" was made in Russia and was later shown in this country. He recalled that in this Russian picture, an individual who had lost his self-respect as well as that of his friends and neighbors because of drunkenness, was given one last chance to redeem himself by going to the bank to get some money to pay off a debt. The old man was a sympathetic character and was so pleased at his opportunity that he was extremely nervous, inferring he might lose the letter of credit or the money itself. In summary, the old man made the journey of several days duration to the bank and back with no mishap until he fell asleep on the homeward journey because of his determination to succeed. On this occasion the package of money dropped out of his pocket. Upon arriving home, the old man was so chagrined he hung himself. The next day someone returned the package of money to his wife saying it had been found. [redacted] draws a parallel of this scene and that of the picture previously discussed, showing that Thomas Mitchell who played the part of the man losing the money in the Capra picture suffered the same consequences as the man in the Russian picture in that Mitchell was too old a man to go out and make money to pay off his debt to the banker.

"THE FARMER'S DAUGHTER"

Released by RKO Pictures, Inc., on May 6, 1947

Starring: Loretta Young
Joseph Cotten
Ethel Barrymore

[redacted] an independent writer and producer, previously referred to in this section of the memorandum, related that the Communist propaganda in this picture was undoubtedly condoned by Dore Schary, producer, whom [redacted] knows personally and with whom she has had numerous arguments concerning the Communist form of government. Schary, according to [redacted] instructed at the People's Educational Center, a Communist influenced school previously discussed in this memorandum. According to Informant [redacted] Schary has been a close follower of the Communist Party line for a considerable number of years. In referring to the picture, [redacted] stated in substance that it was an obvious attempt to belittle present Congressional form of government in this country.

William Moorring, in an article entitled "From the Hollywood Sets" appearing in the National Catholic Monthly magazine issue of August, 1947, stated with regard to the picture, "The Farmer's Daughter", the underlying effect of the film, viewed as one of the steady diets of such things, is to throw mud at the political factions known to oppose Communism, and furthermore, at the same time without naming the "Progressive" Party whose politics it upholds. It leaves with us the thought that only those who, like the farmer's daughter, believe in the naturalization of the banking system and other familiar tenets of Communism, are honest or humanitarian.

[redacted] in referring to this picture, advised that he did not believe it contained any direct Communist ideology. He stated it exposed the crooked dealings of the upper class in politics and that it showed the complete control by political methods of a wealthy family in a community. [redacted] stated that it was tempered, however, and that this family was not shown as a vicious one.

"CROSSFIRE"

Released by RKO Pictures, Inc., June, 1947

Producer -- Adrian Scott
Director -- Edward Dmytryk
Screen play -- John Paxton
(Adopted from novel "The Brick Foxhole")
Starring: Robert Young

The producer of this picture is Adrian Scott and the Director Edward Dmytryk, both of whom are identified in Section I of this memorandum as Communists.

According to Informants [redacted] and [redacted] this picture is a good example in which the racial angle has been unduly emphasized. In a report prepared by the Southern California Motion Picture Council, Inc., which is a known non-commercial, non-political, and non-sectarian group of organizations which furnish representatives to review motion pictures as they are released and make certain recommendations, the following information is disclosed concerning "Crossfire":

"This picture is near treasonable in its implications and seeming efforts to arouse race and religious hatred, through mis-leading accusations; the use of a drunken, mal-adjusted soldier to typify our courageous service men and the use of minority groups to arouse suspicion and sympathy. This country was founded for religious freedom and has ever been the haven of security for the oppressed and persecuted of all nations. Here they have found peace, security and prosperity under just and equitable laws. Any effort to arouse class consciousness or antagonism is un-American; morally unsound; a perversion of facts and a seeming effort to create pernicious propaganda against unity and peace. It could have been a great picture, had the message of love instead of hate been consummated but it missed the mark, because one group was presented as intollerant, cruel and murderous, when all classes involved were to blame. The technical qualities are excellent. The photography is unusual. The opening scenes and music, which was impressive throughout, create an atmosphere of impending doom. The story, a complex murder mystery, involves four service men, Keeley, Montgomery, Mitchell, Floyd and Samuels, a Jew. The picture is socially and morally unsound and cannot be commended for any audience."

[redacted] President of this organization, stated that in this picture one race is placed against another. [redacted] has advised with regard to this picture that certain of the speeches made by the actors were changed on the set and did not show up in the script. Specifically, he stated that a speech made by Robert Young in which he stated, "Jews have been killed, Catholics have been killed, that is the history of America", was altered on the set by the addition of the last phrase "that is the history of America".

It is of interest to point out that the Communist newspaper, the Daily Worker for August 31, 1947, in the column entitled "The Movies" by Harold J. Salemsen, indicates that the Daily Worker has taken the stand that the picture "Crossfire" is "a fine document against intolerance....It seems to us that the unconscious and semi-conscious anti-semitics are reacting very violently. The film MUST be hitting its mark..."

"BRUTE FORCE"

Released by United Artists, July, 1947
Producer -- Mark Hellinger
Director - Jules Dassin
Screen play -- Richard Brooks
Starring: Burt Lancaster
Hume Cronyn
Charles Bickford

The director of this production, Jules Dassin, has been identified as a Communist in Section I of this memorandum.

Life Magazine dated August 11, 1947, in reviewing this picture pointed out that it was a picture with some good acting in it but "less praiseworthy is a turn about moral code which portrays each representative of law and order almost as a case history of depravity, while all the law breakers seem like real nice fellows". A review made by the California Congress of Parents and Teachers of Los Angeles, California, in the publication "Unbiased Opinions" reflected the following information concerning the film.

"The characters portraying the officers are as follows: the Captain of the guard is a Hitler type; the warden is a weakling holding on for retirement; the prison doctor is a humanitarian who can endure the suffering he sees only by using drink as a narcotic."

The review in this periodical by the California Federation of Business and Professional Clubs, states in part as follows:

"Socially, it is insidious for sympathy, (it) is directed toward criminals while officers pledged to uphold the law are presented as cruel, vicious, and sadistic."

[REDACTED] a confidential source of the Los Angeles Office who is an independent motion picture producer releasing through Universal-International Studios, reported that during the making of "Brute Force", Jules Dassin, the director, attempted to insert a scene which in [REDACTED] opinion was Communist propaganda. Dassin intended showing negroes and whites occupying the same cells and intended depicting some sort of strife between the races. According to [REDACTED] this plan of Dassin was contrary to established prison regulations and practices as explained by his technical director. [REDACTED] related he had a conference with Dassin, instructing him to throw out this scene and to follow his instructions specifically as to the relationship between the white and negro races.

"MISSION TO MOSCOW"

Released by Warner Brothers, May, 1943

Producer — Robert H. Buckner

Technical Director: Jay Leyda

Screen Play — Erskine Caldwell

Author — Joseph E. Davies

"Mission to Moscow", a Warner Brothers release of May, 1943, was produced by Robert H. Buckner. Buckner was a former correspondent in Moscow of the "London Daily Mail". According to [REDACTED] he selected J. Leyda to act as technical director for the picture. Leyda had been in Moscow at the same time as Buckner where he had been connected with the Bureau of Revolutionary Writers of the Soviet Motion Picture Industry. Leyda is identified in Section I of this memorandum as a Communist. He was also active in the League of American Writers, a Communist front group.

[REDACTED] has related that the actual writer of the screen play "Mission to Moscow" was Erskine Caldwell. Caldwell has been a member of the League of American Writers for many years. He also made several trips to the Soviet Union. At one time, he was associate editor of "Soviet Russia Today", a Soviet propaganda publication. Prior to August, 1939, he was in favor of a collective security. During the life of the Hitler-Stalin Non-Aggression Pact, he supported the program of the American Peace Mobilization and openly opposed Lend-Lease and Selective Service. After June 22, 1941, which was the date that the Soviet Union was invaded by the Nazis, he called for all-out aid to Britain, Soviet Russia and China.

The picture, "Mission to Moscow" is based upon the book, "Mission to Moscow" written by former United States Ambassador to Russia, Joseph E. Davies. The pro-Soviet propaganda disseminated through this picture was so obvious that it was criticized by numerous newspapers on these grounds. Informant [REDACTED] related the picture caused a controversy which resulted in the Communist Party's changing its technique of inserting Communist propaganda into motion pictures.

"CASS TIMBERLANE" -

Written by — Donald Ogden Stewart

Donald Ogden Stewart has been identified by Confidential Informant [REDACTED] of the New York Office as a Communist. According to Informant [REDACTED] Stewart has been affiliated with the Communist element in the

motion picture industry for many years. [REDACTED] related that the captioned film is an example of distortion of facts. He related that the script deals with the "country club set" attempting to get government war contracts. Considerable effort on the behalf of this group was expended to maneuver Judge Timberlane out of town as he is represented as being an honest Judge, the inference being that there are dishonest judges and this one was an exception. [REDACTED] related that furthermore this judge was pictured as a State judge when in reality a judge dealing with war contract cases should have been a Federal judge. Also this judge would have disqualified himself in connection with the trial in question.

According to [REDACTED] this picture, which has not as yet been released, is to be made available to the public in the immediate future.

"BUCK PRIVATES COME HOME"

Screen play — Frederick Rinaldo
Starring — Bud Abbott
 Lou Costello

The screen writer, Frederick Rinaldo, has been identified in Section I of this memorandum as a current member of the Communist Party in the Los Angeles area.

According to [REDACTED] in the picture "Buck Privates Come Home", one scene portrays a party given for a General in the Army whereas intermingling scenes disclose an enlisted man on KP duty making the audience unnecessarily class conscious. In other scenes he depicts an enlisted soldier who remarks he is unable to go to the nurses quarters and makes the statement that enlisted men cannot go out with officers, the nurse in this case being an officer.

"TIME OF YOUR LIFE"
Screenplay — William Saroyan
Producer — James Cagney

This picture is cited as an example of the rejection of anti-Communist propaganda, which was displayed at a session of the Arts, Sciences and Professions Conference of the Progressive Citizens of America held on thought control at the Beverley Hills Hotel on July 12, 1947. This meeting was attended by an Agent of the Los Angeles Office who related that the session was dominated by known Communists with the key-note address given by John Howard Lawson, Communist screen writer identified in Section I.

The last speaker at this meeting was Paul Draper, a well-known dancer, who discussed the captioned production. Draper stated that while reading the script he noted that it was to depict a play during the life of the Hitler regime and that his script required him to say a line which ridiculed Hitler and had the effect of calling Hitler the most serious menace of the day. Draper stated he realized that the comment concerning Hitler could have been written in Hitler's time and realized that the script should be revised. He related he asked the director, whose name he did not give, as to what line should be substituted for this line concerning Hitler. The director told Draper to substitute the name of Stalin for Hitler. Draper indicated that he realized the significance of such a statement and said he could not say such a line in the movie. He then commented to the audience that he had a great ambition to dance in the Soviet Union and the Balkans at some future date.

"BODY AND SOUL"

Released by Enterprise Productions

Producer -- R. B. Roberts
Director -- Robert Rossen
Screen Play -- Abraham Polonsky
Cast: Starring -- John Garfield
 Lili Palmer
 Anne Revere

The director, Robert Rossen, has been identified as a member of the Communist Party in Los Angeles. His Communist connections are set out in Section I of this memorandum. The screen writer, Abraham Polonsky, has also been identified as a Communist and his Communist connections are set out in Section I.

The cast includes John Garfield, who has been identified by Confidential Informant [REDACTED] as a Communist, and Anne Revere, who also has been identified as a Communist and her Communist connections are set out in Section I of this memorandum.

[REDACTED] who reviewed the picture "Body and Soul," stated that it deals with the prize fight racket and as far as Communist propaganda is concerned, he did not believe it was "as hot as others" he had seen. He related, "It portrays the rich and successful man in a bad light and the finest character of them all is a colored fighter." The colored fighter is managed by a dishonest promoter and is maneuvered into a position where he fights a bout with a clot on his brain and is killed. The manager, according to [REDACTED] "knows it will kill him and in the picture uses the line 'so what, it's business.'"

In bribing various fighters, [redacted] related, the white man takes the bribe and the negro refuses \$60,000 to throw a fight, portraying the negro in a fine light, which, according to [redacted] is the principal form of propaganda in this picture. The negro fighting while injured knowing that he is injured and his manager knowing that it may be his death as well as the negro refusing a bribe while the white man accepts it shows the negro as a noble character and sympathetic character while the successful promoter is shown as an unscrupulous, dishonest, heartless individual.

"ANOTHER PART OF THE FOREST"

Presently in production at Universal-International Studios

Producer — Jerry Bresler
Director — William Gordon
Screen Play — Lillian Hellman
Screen Adaptation — Vladimir Pozner
Cast: Starring — Frederic March
 Florence Eldridge

The screen play of the above picture was written by Lillian Hellman, whom [redacted] has described as a Communist. In addition, the cast stars Frederic March and Florence Eldridge, March's wife. [redacted] has also identified March and his wife as Communists.

With regard to Lillian Hellman, Confidential Informant [redacted] of the Los Angeles Office in 1944 stated that she was a high-ranking Communist who had associated exclusively with known Communists and Communist front organizations for at least twenty years. In this connection, it should be pointed out that Informant [redacted] is a former member of the Communist Party in Los Angeles.

According to [redacted] this story deals with "the most degenerate characters I know." He related that the story has to do with a Southern family living in a period immediately following the Civil War. The father has made considerable money by profiteering during the war which has resulted in continuous squabbles over money between him and his family. [redacted] related that the story deals with the reconstruction period and portrays the Southern aristocracy as a degenerate and ignorant class.

[redacted] reviewed the script for this picture and has made the following remarks:

"This script as a whole, in story, theme, intention, and implication, is most certainly propaganda for Communism - or, more specifically, it is vicious propaganda against the capitalist system.

"The story presents a family of monsters in a small Southern town in the year 1880. All the members of the family are unspeakably depraved (except the mother, who is insane) and indulge in every possible kind of villainy, including incest. They are shown in a manner which implies that they represent a rising new social class - the businessmen.

"The sole motive of the family is greed for money. The father got his start by alleged 'profiteering' during the Civil War and by betraying Confederate soldiers to the Union Army for a financial reward. (He led Union soldiers to a Confederate camp, with the result that 27 young Confederates were slaughtered in their sleep - not a very flattering incident for the Union Army, incidentally.)

"The father, the two sons and the daughter now spend all their time lying, cheating, double-crossing, blackmailing one another and everybody - in order to get money. The pursuit of money is made to appear evil and sickening - and the audience is left with the impression that money can be obtained only by such methods, that these are the only kind of people who can become rich. This is not said explicitly, but it is implied very forcefully - because there is not one line of dialogue, not a single reference to any honest method of acquiring wealth. The Hubbards are not presented as a freak family of scoundrels. They are presented, by implication, as the rich.

"All the other characters of the story, everybody in the town where the action takes place, are poor, ruined by the Civil War. The Hubbards are the only rich in the midst of general devastation. If there are any other kind of rich people in the town, the story never mentions them.

"There is not a single 'good' or actually sympathetic character in the whole story. As sole contrast to the Hubbards, there are only some ruined Southern aristocrats, who are futile, helpless and stupid - such as the stuffy John Bagtry and the half-witted Birdie. These are presented as the only honest people and are placed in the position of 'sympathetic' characters - yet here is what they stand for:

"Pages 101-102:

BIRDIE

'John wants to go to Brazil right now.
The radical people down there are trying to
abolish slavery, Mr. Hubbard, and ruin the

"country. The planters have been looking for Confederate officers so John will be able to fight again for his ideals."

MARCUS

"Why don't you choose the other side? Every man needs to win once in his life."

JOHN

"I don't like that way of saying it. I fight for a way of life."

"Here it is clearly driven home that John is not just a character in a story, but the representative of a 'way of life.' The only representative of the other, new 'way of life' which has defeated him, the representative of the capitalistic North as against the feudal South, the accomplice of the Union Army - is Marcus Hubbard (and his vicious children). No, Marcus is not just a villain - he is the symbol of the new economic order. This is stressed explicitly on page 102, where Marcus says to John:

MARCUS

"Well, I disapprove of you. Your people deserved to lose their war and their world. It was a backward world, getting in the way of history. Appalling that you still don't realize it."

"The political message of the picture is certainly appalling. It tells people in effect, that the course of American history consisted of a slave system which was replaced by something still worse, by the rise of capitalism - as exemplified by Marcus Hubbard. America had nothing to offer - except a choice between the 'ideals' of John Bagtry and the modern world of the Hubbards.

"This is not left merely to implication. It is stressed in a conversation between the two subhuman Hubbard sons, when Ben, the oldest, takes over his father's fortune through blackmail and looks forward to a brilliant financial future for himself.

"Pages 155-156:

BEN

"Big things doing all over the country. Railroads going across, oil, coal."

"OSCAR

(Eagerly)

'Think we got a chance to be big rich, Ben?'
Ben smiles.

"Here you have the filthy, contemptible implication that the magnificent progress of American industry in the last 19th century, the great spurt of productive energy unequalled in history, the 'railroads, oil and coal' were created by or for the profit of men such as Ben and Oscar!

"If the audience took this picture seriously, they would go out of the theater and murder the first person wearing a mink coat. The only thing to prevent this, will not be the authors' intention, but the lurid preposterousness of the story. The nondiscriminating, however, will leave the theater with a good charge of hatred and indignation against the rich, the businessmen and the American system as a whole.

"On page 119, Marcus Hubbard describes his past as follows:

MARCUS

'At nine years old I was carrying water for two bits a week. I took the first dollar I ever had and went to the paying library to buy a card. At fourteen I was driving mules all day and most of the night. But that was the year I learned my Greek, read my classics, taught myself --'

"This is a fairly subtle point, and the audience might safely miss it, but this passage is a parody on the life story of a self-made man. If Marcus Hubbard were intended to be taken as a plain criminal, he would have been shown spending his youth in reform schools or indulging in petty larcenies. But no, he is given the standard biography of a hard-working, ambitious self-made man. Only Communists would sneer at and discredit the kind of effort Hubbard claims to have made in order to rise and educate himself.

"On page 111, Hubbard's wife explains how he made his money during the Civil War:

LAVINIA

'People were dying for salt, and I thought it would be a kindness to run the blockade and bring it to them....Only I didn't think he would be asking eight dollars a bag for it - a tiny little one pound bag. Making money out of other people's misery!'

"Most people are quite confused on what constitutes war profiteering - so it is a standard Communist practice to denounce legitimate capitalist

"methods in the guise of denouncing 'war profiteering.' By the proper definitions of a free economy, only dishonesty in obtaining or executing government contracts can be classified as 'war profiteering.' The activity denounced in the above dialogue - a man running a blockade and making a profit on a product which he alone is able to supply - is not profiteering, and is not reprehensible. People were not forced to buy his product, they needed it desperately, and there is no definable limit to how much profit a man may or may not make. The mere conception of limiting profit is a collectivist idea. In a free economy, profit is established by supply and demand - and nothing else whatever.

"Such a line as the suggestion that somebody should run a blockade out of 'kindness' is economic demagoguery of the worst kind. Neither 'Kindness,' nor 'noble intentions,' nor altruistic motives can produce goods or pay for them. Somebody has to produce them and somebody has to pay. It is this mixture of 'kindness' with economics that is the sure sign of someone preaching a Communist economy.

"The line 'Making money out of other people's misery!' is practically a bromide of the Communist propaganda machine. If such a slogan is repeated often enough and people actually accept it, it would justify any hungry bum in looting any grocer, because the grocer, too, could be defined as making money out of the bum's misery. The implication here is that it is evil to make money on something which others need. Since nobody buys anything unless he needs it, the further implication is that all profitmaking business is evil.

"Page 111, More of the same disgusting tripe:

LAURETTE

'— you got rich, bringing in salt and making poor, dying people give up everything for it. Right in the middle of the war, men dying for you, and you making their kinfolk give you all their goods and money!'

"Page 110, Marcus-Hubbard says about his son:

MARCUS

'And he steals a little. Nothing much, not enough to be respectable.'

"This may be just a wisecrack - or it may imply that you have to steal a lot in order to become respectable in our society."

[REDACTED] also read the script and stated as follows:

"'The Children's Hour,' 'The Little Foxes' and now this. Three in a row dealing with the most degenerate characters I know. 'The Children's Hour' was a great picture, but made you sick at your stomach. 'The Little Foxes' - you wanted to go out and brush your teeth after you saw it. It was diseased; every character in it was diseased, and yet it was beautifully written. This script is beautifully written, and every character in it is diseased. There is no character here that has any virtue unless it be the mother who was sick-minded, with the exception of three negroes, the three servants in the house. When they appear they are bright and good.

"This picture deals with the South in 1880. It starts with a celebration of a kind of Memorial Day for 20 young Confederates who were murdered, massacred by the Union Army because someone led them to the place where the men were camping and it had never been known who led them. Well, the story develops that it was the rich man of the town today who led the Army to the hiding place. His name is Marcus; he is a money lender and owns the store and lends money at tremendous rates; he is either a Greek or he likes Greeks; he is always reading Aristotle. The mother is a weak, frightened woman, Lavinia, as we first see her, and she is nervous and jumpy and comes down to pray at this field and her husband has forbidden her to go to it. This fine young colored girl gets her in time to bring her back to the house because her husband is a martinet. There is a character of a fine decent Northern money lender who comes down to loan money at 7 per cent and not the 10 and 15 per cent that Marcus has been charging, and the Ku Klux Klan, of which the younger son of Marcus is a member, rides him down and beats him up. The suggestion here was that his father had ordered him to do it because he tried to get money from his father for the act.

"Regina, the younger sister, and daughter of Marcus, has been sleeping with one of the young Confederate men with whom she is in love who does not love her, and the elder brother plots against that situation in order to mix it up because he wants the sister to marry another young rich man. The Southern boy does not have any money. The brother wants his sister to marry a rich man instead of a poor one.

"It is a completely diseased group mentally and morally. The family attitudes and life are beyond belief when you read it, however, every character is believable because it is so finely done; that is to say, it is the same in all three plays. The characters are as believable in this play as they were in 'The Little Foxes' and 'The Children's Hour' because they are so magnificently drawn; because the woman is a magnificent writer."

The author, in portraying the characters, as has been stated above, showed them to be a completely degenerate lot. [REDACTED] said:

"They are the same people we met in 'The Little Foxes,' decayed gentry. Oscar, the second son of Marcus, is going to marry a little chippy that he calls one of the lower class, a little dance hall girl. The father answers: 'Some people are democrats by choice and some by necessity.' Ben, one of the brothers, tells his sister, in speaking of his father - 'Go up to him Regina, put your arms around him. Lie to him like you always do;' and in talking about his daughter's lover, Marcus epitomizes him as follows: 'A dead man, a foolish man from an idiot world, a man who wants nothing but war, any war, just a war; a man who believes in nothing and never will.'"

This line, according to [REDACTED] portrayed antiwar propaganda. [REDACTED] considered it significant that "all the children hate each other; the line occurred 'John wants to go to Brazil right now. The radical people down there are trying to abolish slavery and ruin the country. The planters have been looking for Confederate officers, so John will be able to fight again for his ideals.'" [REDACTED] stated that this gave him the opinion that this character wanted war anywhere at any time.

The speech on page 102 saying "Your people deserved to lose their war and their world. It was a backward world, getting in the way of history" was, according to [REDACTED] Communist propaganda. Other Communist propaganda lines, according to [REDACTED] was a speech on page 111 when a character named Lorette said: "How you got rich, bringing in salt and making poor, dying people give up everything for it; right in the middle of the war, men dying for you and making their kinfolk give you all their goods and money."

[REDACTED] considered the following line Communistic propaganda when Marcus, speaking of his son, said: "He steals a little. Nothing much, not enough to be respectable."

[REDACTED] further said, "The only characters there that are decent are the negroes and the insane mother." One incident was portrayed wherein none of the members of the family remembered the mother's birthday but the three negroes appeared in the scene in the midst of a family quarrel, carrying a cake which they had baked, showing that they were the only persons in the house who remembered the mother's birthday.

[REDACTED] considered significant the following incident in the script when the elder son returned home: He tells the negro to carry his suitcase upstairs, whereupon Marcus says: "Take your valise to your room. It is not seemly for a man to load his goods on other men, black or white."

██████████ saw Communistic propaganda in the following line of the father: "Though ignorance becomes a Southern gentleman, cowardice does not." And in speaking of his sons, Marcus says: "My eldest, a penny-grubbing trickster; my second, a proud illiterate." The scene wherein Colonel Isham, who represents the best people in the town, accepts bribe from Marcus because the Ku Klux Klan rode down and injured a waiter, is propaganda because it portrays the entire community as rotten and penurious. ██████████ summarized this picture by saying: "It is as straight a piece of propaganda as you could have for poisoning the mind against successful people."

With reference to the reviews and comments of ██████████ and ██████████ it should be pointed out that they have vehemently requested that the Bureau keep confidential their identities as well as other individuals who review scripts for the Bureau. It is significant to point out that the scripts were obtained by the Los Angeles Office from reliable contacts at Universal-International and Paramount Studios who would be greatly embarrassed if it became known that the scripts were read by anyone connected with another studio. These scripts are considered as sacred property to the individual studio, and it is very difficult to get them for review.

(October 2, 1947 to February 5, 1948)

Analysis of Motion Pictures Disclosing Communist
Propaganda Therein

One of the pictures which was being "shot" at Universal International Studios during October, 1947, was "All My Sons" written by Arthur Miller and screen collaboration by Chester Erskine. A reliable confidential source who is now deceased, [redacted] stated that in his opinion this script contained Communist propaganda. The final script which was obtained by [redacted] of Universal Studios, who has requested that his identity be kept most confidential, was then reviewed by [redacted] although [redacted] was previously identified in this memorandum. [redacted] also requested that her identity be maintained confidential. [redacted] remarks concerning this production are set out below:

"All My Sons"
(Final Shooting Script, Sept. 11, 1947)
Universal-International Pictures

"This story is the product of a thorough-going Collectivism. It presents two basic tenets of the real Collectivist philosophy: that man has no right to exist for his own sake, and that all industrialists are criminal monsters.

"This is pernicious political propaganda, the more pernicious because it deals with fundamentals and never refers to politics as such nor to any political issue of the moment. There is no mention of Communism by name nor of Soviet Russia. But what the play accomplishes is to tell the audience that capitalism is a horrible evil and that a man's concern for himself or his family is a form of depravity.

"The story is about a small town industrialist who sells defective airplane parts to the Army during the war and causes the deaths of twenty-one pilots in plane crashes. He manages to frame his partner for the crime and gets himself exonerated, while his partner goes to jail. He tries to hide his guilt from his son, but when his son discovers it, the father commits suicide.

"The technique employed here is one used very frequently in stories written by Reds; the plot, ostensibly, deals with the evil of making money through fraud; but the whole piece is slanted and twisted into an indictment of money-making as such; under guise of denouncing 'dishonest greed', the story denounces honest profit and all profit.

"Joe Keller, the villainous industrialist, is not presented as a freak, an exception or a plain criminal—but as the typical representative of all industrialists.

"Not a word is said in the entire screenplay about the existence of any other kind of industrialist. There is not a single reference to the magnificent performance of American industrialists during the war, to the miracles of production which they achieved, which supplied the whole world and which won the war. No, the impression left by this play is that all American industrialists were greedy monsters who sold defective munitions for the sake of making profits, that profits cannot be made in any other way, and that American boys lost their lives because of the capitalists' greed. How we won the war and where did our munitions come from, if such was the case, is not explained.

"It is important to note that in all the actual cases of war frauds involving defective munitions (such as the cases that made newspaper headlines recently), the men involved were not professional, established industrialists, but fly-by-nighters and shiftless speculators; they were men with political pull who got government loans and went into war production temporarily, as a racket. If the intention of this play were merely to expose a war profiteer—and not to damn the capitalist system—the wicked industrialist would have been presented as some such racketeer.

"But that is not the way Joe Keller is presented. He is not a shady character—he is a solid, respectable member of the community. He is not a drifter or speculator—he is a self-made industrialist who built his factory and established his business through his own effort, hard work and competence. This point is stressed throughout the play deliberately and repeatedly. There are innumerable references to Joe's technical ability. A great emphasis is laid on the fact that the workers in his factory have coined a slogan of their own—'If you want to know, ask Joe,' because Joe always knows what to do about any technological problem, when everyone else is stuck.

"This sort of characterization is a smear on the best type of American industrialist—the self-made man. To my knowledge, there is no case of this sort of industrialist putting out defective materials, in war, in peace or at any time; the creative industrialist is as proud of the integrity of his product as an artist.

"The propaganda effect achieved by Joe Keller's characterization tells the audience that his crime is not the result of his personal viciousness, but of his position as an industrialist, that it is an unavoidable consequence of the capitalist system.

"This is not left merely to implication, but is made explicit in the climax, where the whole thesis of the play comes through clearly. When his son corners him, Joe Keller confesses his guilt—and gives the following explanation (Page 107):

Joe

"I'm in business—a man is in business—a batch of bad cylinders, and you're out of business. Out of business! You don't know how to operate, they tell you—your stuff is no good. They close you up—tear up your contracts. What's it to them? You lay forty years into a business, and they knock you out in five minutes. What could I do? Let them take forty years? Let them take my life away!"

"THIS is the whole and only explanation for Joe's crime given in the entire play. On the face of it, it is merely plain nonsense, written by some sophomore who knows nothing about business and has never been inside a factory. Why would one batch of bad cylinders put an established manufacturer out of business? How? Who are the 'they' referred to? How would 'they' close him up, and why? How can a business built in forty years be destroyed in five minutes?

"None of this is explained. But it is precisely the loose nonsense that serves the purpose of propaganda: to an uneducated, unthinking audience, this speech conveys the impression that such is the normal course of all American business. It is not the speech of a crook or a criminal talking about a racket. It is the speech of a man talking about business. The only thing that comes across clearly in the speech is a man's concern for his business. That is what the audience is urged to consider as vicious.

"To make sure that nobody misses the point, it is stressed and cinched on Page 108. Joe Keller's son cries to him accusingly: 'Kids hanging in the air by those cylinders, and you knew it! I was so proud you were helping us to win, and you were worrying about your business!'

"If the play's intention were to expose a criminal, and not all business men, such a line as the above could not and would not be written. One does not accuse a criminal of 'worrying about business.'

"On Page 114, Joe Keller, speaking about his son who condemns his crime, says: 'I should've put him out when he was ten, like I was put out. And made him earn his keep. Then he'd know how a buck is made in this world!'

"This is saying quite plainly that all money is made the way Joe Keller made it, and that there is no other way to make it.

"To stress the fact that Joe's morals are typical of the whole business community, it is shown that he is held in high esteem by all the best people in town. Ann, the daughter of his framed partner, thinks that this is a proof of Joe's innocence. Then she is horrified to learn from Sue, one of the town's respectable women, that Sue and all the others believe Joe to be guilty: (Page 60A)

Ann

"'But that can't be!—they're on the best terms with everyone in the block. They play cards all the time, and—'

Sue

"'So what? They give Joe credit for being clever. I guess I do, too.'

"It is never explained how Joe managed to be exonerated by a court. Again, in a kind of sophomore's conception of law, it is merely stated that Joe denied a telephone conversation (in which he told his partner to ship the bad cylinders) and this was all he had to do; he went free and the partner went to jail. Apparently the court needed and made no investigation, called no witnesses. What impression does this leave with the audience about our law, our justice and our courts? Well, the play makes a point of cinching that impression, too. On Page 64, a young lawyer, the son of the framed partner, is asked: 'How's the law?' And answers: 'I don't know. When I was studying it seemed sensible. But outside there doesn't seem to be much of a law.'

"The manner in which Joe Keller passes the defective plane cylinders to the Army is worse than preposterous: he sneaks into his factory on a Sunday, when no one is around, removes the rejection tags which are attached to the bad cylinders, and replaces them with tags marked 'Ship' (pp. 90-91). It's as simple as that. Nothing is said about any government inspections after the cylinders left the factory. A fraud committed through such a procedure is

"blatantly impossible. But what is accomplished here? The audience gets the impression that the sole, personal action of one greedy manufacturer could be and was responsible for the wholesale slaughter of American flyers. What sort of an impression does this give the audience about our entire system, both economic and political, both in regard to our business and to our government?

"The above points cover one major part of the play's theme. The other major part is the constant emphasis, hammered throughout the play, that the real evil in Joe Keller's heart, the motive for his crime, was his love for his own family. It is implied that such a love is vicious, anti-social selfishness. The play's thesis, in effect, is as follows: love of family is individual and, therefore, vicious—as opposed to love of society, which is collective and, therefore, virtuous.

"Pages 114-115. Here is how Joe Keller justifies himself to his wife:

Joe

"'You wanted money, so I made money. A man has to take care of his family. That's the first thing—he has to take care of his family. What must I be forgiven? You needed money, didn't you? To buy clothes and food and send them to school. You had to have money, didn't you?'

Kate

"'Not that way, Joe.'

Joe

"'I didn't want it that way, either. What difference is it as long as you've got it...I could live on a quarter a day myself. But I got a family, so I—'

Kate

"'Joe!—it doesn't excuse it that you did it for the family.'

Joe

"'It's got to excuse it!'

Kate

"'There's something bigger than the family to him.'

Joe

"'...I'm his father and he's my son. Nothing is bigger than that. And you're going to tell him, understand? I'm his father and he's my son. And if there's something bigger than that, I'll put a bullet in my head!'

"This scene is a plain, open attack on the family as an institution. It uses the terms of a man's proper, decent concern for the support of his family ('You needed money...to buy clothes and food and send them to school,') and presents this concern as a murderous evil. It stresses that there is 'something bigger than the family.' What? Why, the collective, of course.

"Page 124. Chris, the son, makes his final speech when his mother asks him what she and his father can do now about their guilt. Chris answers: 'You can be better! Once and for all, you can know now that the whole earth comes in through those fences--there's a universe outside, and you're responsible to it.'

"What 'fences'? The only meaning that can be attached to this piece of wooziness is that concern for the family (or for the individual) is a vicious form of building a fence around oneself--and that 'the whole earth' of 'the universe' (that is, the collective) will 'come in through.'

"Page 123. In his last speech, before he walks out to commit suicide, Joe Keller speaks of Larry (his older son who killed himself on learning about his crime) and says: 'I think to him they (the dead flyers) were all my sons. And I guess they were--all my sons.'

"That is the title of the play. The tenet that a man must love everybody's children, all children, just exactly as much as his own (not in the sense of respecting their rights or feeling benevolence, but literally love them as much as his own, making no distinction whatever) is an old one among collectivist writers. It is found quite often in the books and plays written by Reds. This is not a 'Communist Party Line' in the narrow, political sense of the word. It's a little deeper than that: it's the Collectivist 'party line.'

"Page 125. The play ends on a speech by Kate, the mother, when Chris leaves his home forever with the girl he loves.

Kate

"Make a clean world for yourselves, you two—forget us—and what we were. And never look back. Never! Larry is dead—and Joe is dead—so live—live!"

"If the play were merely denouncing one criminal—why should the mother tell Chris to 'make a clean world'? If Joe Keller were intended to be taken as an exception, his crime would not make the world dirty. The implication here is obvious: Joe Keller represents the world of American business—so his son must make a new world, which would be 'clean'. What kind of new world?"

"Translated from the double-talk, here is what this speech conveys to the audience: 'Make a collectivist world for yourselves—forget the past—and what America was. And never turn reactionary. Never! Business men are dead—so live—live!'"

"This theme and all the implications listed above come across quite clearly in the screenplay. (There are many other passages preaching or hinting at Collectivism, too numerous to mention). That is the effect the movie will have on an audience, and those are the ideas it will convey.

"Now it is extremely interesting to note that in the Story Test Report of Audience Research, Inc. (which accompanied this script), there is a synopsis of the original stage play from which this screenplay was adapted—and the stage play states its theme openly, in undisguised language. On Page 15 of the synopsis, there is the following scene, which has been omitted from the screenplay:

"What should I do?" Joe begs. "Jail? You want me to go to jail?" Chris is silent. Tears brim in his eyes.

"Near tears himself, Joe moves toward him. "What's the matter, why don't you tell me? I'll tell you why you can't say it. Because you know I don't belong there. Because you know! If my money's dirty, there ain't a clean nickel in the United States. Who worked for nothin' in that war? When they work for nothin', I'll work for nothin'. Did they ship a gun or a truck outa Detroit before they got their price? Is that clean? Nothin's clean. It's dollars and cents,

"nickels and dimes, war and peace, it's nickels and dimes.
The whole goddam country is gotta go if I do! That why
you can't tell me?"

"That's exactly why," Chris says.

"Then am I bad?"

"I didn't call you bad. I know you're no worse than most,
but I thought you were better."

"On Page 12 of the synopsis, Chris's angry speech to his father is
given at greater length than it is in the screenplay, and in greater detail.
Observe the nature of the detail:

"...I was dying every day and you were killing my boys and
you did it for me? I was so proud you were helping us win
and you did it for me? What the hell do you think I was
thinking of, the goddam business? Is that as far as your
mind can see, the business? What is that, the world—the
business? What are you made of, dollar bills?..."

"To suggest that a factory can and should produce 'guns and trucks'
without payment is an idea that could be preached seriously only by a moron
or a scoundrel. How long would such a factory remain in business? What
would it use to pay the salaries of its workers and the bills for its raw
materials? There is only one economic system under which a factory could
produce without profit (in theory and on paper only), the system which is
apparently advocated by this play—the system of Communism. In practice, of
course, factories under Communism simply do not produce. As witness—the
lend-lease from our capitalistic factories to Soviet Russia.

"There is only one economic system under which men 'work for nothin'.
And they literally work for nothing—not getting even enough food. As witness—
the slave labor camps of Soviet Russia.

"Note also Chris's line to his father: 'I know you're no worse than
most.' This is saying plainly that most business men—and most Americans, for
that matter—earn money through fraud, treason and murder.

"This is sickening.

"The fact that the above passages have been omitted from the screenplay does not change the nature of the story nor of its message nor of its propaganda effect. The omission merely makes the propaganda a little less crudely blatant. But all the implications are still there, in the whole plot, action, characterizations and dialogue of the screenplay. The audience will make its own conclusions—and these conclusions will, in substance, be precisely what the omitted passages had said openly. It's all there.

"Here are some quotations from audience reactions, as given in the same Story Test Report:

"A clever, interesting story manifesting the weaknesses of man. Particularly strong in denunciation of American capitalists."

"...although it probably was fictional, it seems as if it might be about any American family."

"The story is a fine expose of the many defective weapons that were made during the war and which caused many deaths."

"The following quotations are answers given to the Story Test Report's question: 'What did you like most about the story itself?'—

"The conflict of today's idealistic veteran (Chris) and the whole world as consisting of the Joe's and Kate's. A story of our times."

"The illusion to American industry implying it is all corrupt and instrumental in killing many American boys." (I believe the work intended here was: 'illusion'.)

"Perhaps it would show some of these business men to do less finagling around, especially if it's tampering with lives."

"Now is there any excuse for the producers of this movie to claim that they do not know what sort of thing they are producing?"

The cast of the picture "All My Sons" as furnished by Confidential Informant [REDACTED] is as follows:

Edward G. Robinson
Burt Lancaster
Mady Christians
Louisa Horton
Lloyd Gough

Arlene Francis
Henry Morgan
Elizabeth Fraser
Howard Duff
Frank Conroy

Writer-Producer - Chester Erskine
Director - Irving Reis

Of the above, Lloyd Gough has been reported to be a member of the Communist Party in Hollywood by [REDACTED] a former paid confidential informant who was a functionary of one of the clubs in Los Angeles. It should be noted that there is no information available in the Los Angeles Field Office indicating that Arthur Miller, the playwright, is or has been a member of the Communist Party. However, the script was included because, according to [REDACTED] it "is the product of a thorough-going Collectivism."

The script entitled "In Place of Splendor" by Constanca de la Mora was also reviewed by [REDACTED] This script was furnished by [REDACTED] screen writer [REDACTED] stated that this script had been sent to a prominent screen actress by Ring Lardner, Jr. The letter transmitting the script to the actress is set out below:

"Twentieth Century-Fox Film Corporation
Studios
Beverly Hills, California

"December 11, 1946

"We once talked at Irving Reis's house about the writers' motion picture company of which I am one of the founders, and you expressed an especial interest in the script of Constanca de la Mora's In Place of Splendor, which we were preparing. I'm sending it to you now so that in case you think it's a possible vehicle for you, we can arrange a meeting to discuss it.

"In Place of Splendor is planned as the first production of Xanadu Films, whose members, besides myself, are Dalton Trumbo, Allan Scott, Richard Collins, Hugo Butler, and, for variety, a producer (R. E. Roberts) and an actor (John Garfield). As you know, Miss de la Mora's book was a factual autobiography but because several of the characters involved are still living, we decided with her to make the screenplay a fictional work based on the book.

"Though it is a cardinal precept of our company not to proceed with production plans until we are sure the script is right, we have relaxed the rule somewhat in this instance because Miss de la Mora, who is much more interested in having the picture made than in money, is extremely anxious that preliminary arrangements at least get under way as soon as possible. However, though we don't feel this script is quite the final draft, it is certainly close enough to it for you to form an opinion of the whole project.

"I'd appreciate it if you would call or write me about the script at 20th Century-Fox or at the address below.

"Sincerely,

/s/ Ring Lardner, Jr.

Ring Lardner, Jr.
9481 Readcrest Dr.
Beverly Hills. CR. 1-9377"

"RL:FM
encl"

It was noted in the above letter that of the individuals making up the firm, according to Lardner, the following are members of the Communist Party who have been identified as such through a most highly confidential and delicate source: Dalton Trumbo, Richard Collins, Hugo Butler, and Ring Lardner, Jr.

According to [REDACTED] when the actress to whom this script was sent had read a portion of it, she threw it on the floor in disgust, calling it outright Communist propaganda, and refused to have any further contact with Lardner concerning this production.

The script was read by Mervyn LeRoy, a producer at MGM, who said that "in his opinion the script was "obvious propaganda and would make a lousy picture."

The address of the Xanadu Films is given on the frontispiece of the script as 1052 Carol Drive, Los Angeles. This is the address of the R. B. Roberts Agency, whose secretary-manager is Kathryn Etta Jane O'Neill, alias Kathryn Etta Jane Roberts, alias Katie Roberts, who was a member of the Communist Party in 1943, according to a most highly confidential and delicate source.

The remarks of informant [REDACTED] concerning the script of "In Place of Splendor" are set out below:

"IN PLACE OF SPLENDOR"

Screenplay

by

Richard Collins

From the Book by Constanca de la Mora

"This screenplay is crude propaganda, and quite sickening. It has no plot, story or drama. Its characters serve only as puppets who move through and talk about political events. The theme is ostensibly the Spanish Revolution. But since very little is said or shown about the concrete event or conditions pertaining specifically to the political history of Spain, the impression one receives is the theme is revolution as such, revolution entering class war.

"The only idea that emerges constantly from the very messy action is the idea that the lower classes must seize the power from the upper classes, that the poor are noble victims and the rich vicious monsters. The revolution is treated, not as an issue of political freedom for everybody, but as an issue of the poor against the rich. This, of course, is a Marxist standard.

"All the characters who come from the upper classes are vicious, with the exception of the heroine and a few of those sympathetic to her. But these few are all 'for the Republic' or, 'for the people,' even though they are born in aristocracy. Everyone who is not 'for the Republic' is presented as a monster. All the poor—servants, peasants, or workers are presented as golden-hearted creatures full of nothing but kindness and maternal love. This is all as crude as that.

"The story opens with a sequence which casts an ugly reflection on the Catholic Church. It shows the children of the rich in the Convent School, being drilled and ordered about like soldiers. The first words of the screenplay come from Maria, (the heroine as a child) reading to the class the story of a Catholic saint as follows:

Maria's voice

(distinctly)

"...There can be little room for doubt that Margaret shortened her life by her austerities. At the end of every Lent she was in a pitiable state from fasting, deprivation of sleep, and neglect of her person.

"The rest of what she reads is on the same order. It is a description of religion definitely slanted in such a way that it makes it sound revoltingly cruel and senseless about a saint who died of privation.

"The cruelty and hypocrisy of the rich is emphasized in the next scene when the rich little girls are marched in a straight line to a row of poor little girls and each rich girl hands a bun with a piece of chocolate to each poor girl, undoubtedly in dead silence. This is apparently a caricature on the futile charity of the rich. The 'social significance' is stressed as follows:

"CLOSE SHOT - MARIA AND HER POOR GIRL

"Maria puts out her hand with the bun and piece of chocolate in it. The little girl automatically raises hers, but her eyes are fixed on Maria's coat—it's warm—and then, almost unconsciously, without taking her eyes away, the little girl reaches out and touches Maria's black coat very gently for a second, just long enough so that her hand, blue with cold, can sense the warmth and softness of the wool. On her face is the most complete and wonderful absorption. And Maria, watching her, is suddenly and inexplicably ashamed—...

"In the next scene, Maria, a small child, talks to her grandfather and is given the following incredible dialogue:

Don Antonio

"We have had a great and proud history."

Maria

"Will we always be great?"

Don Antonio

"Only if we deserve it."

Maria

"Paco says 'only if we can solve our social problems.'"

"Maria grows up and marries Perrin, a rich young man of noble family, then discovers that he is arrogant, superficial and cruelly indifferent to her

"feelings. Her life with him in his ancestral mansion is shown as stiff and unhappy. 'His mother is a large woman with a strikingly arrogant face, but it is a face from which all dignity has gone.' (Page 38) The maid of the family is a 'young peasant girl wearing an ugly maid's uniform...' Perrin and his brothers are ardent monarchists. An old uncle, who is a Republican, says of the family, 'Except for Maria, there is not a decent person among you.'

"In the next scene, Perrin is shown firing the maid and her husband, because the husband voted in an election and Perrin had forbidden the husband or peasants to vote (how he could forbid it is not explained). Then Perrin is shown punishing his and Maria's little daughter with pointless cruelty.

"In the next scene 'social significance' comes up with a bang when we see two members of the Civil Guard dragging 'a ragged, half-starved, rain-soaked peasant boy' into Perrin's house. They demand that the boy tell them who stole an automobile tire. The boy begs for mercy, protests he doesn't know. With the approval of Perrin and his brothers, the guards proceed to beat and torture the boy. Perrin's brother explains: 'The peasants must learn that if a tire is stolen, someone will be punished.'

"Suddenly a crowd of peasants breaks into the house. The Republic has won the election, therefore, the peasants now have a right to break into a private house. It is here implanted that the Republic is not a political victory, but a class victory--the triumph of the lower classes. One of Perrin's brothers yells: 'Get out or we'll call the police!' The peasant answers: 'They are our police now--not yours.' This is politics, not in terms of ideas (which would be the American conception of politics), but in terms of class warfare (which is Marxism).

"Maria leaves her husband, unable to stand him any longer and goes back to the city, taking their little daughter Elvira. At the railway station in Madrid she sees the hero of the story, Jose d' Alberty, and hears him make a speech about the new Republic. Jose is an officer of the Air Force and a nobleman, but he has been in exile for revolutionary activities against the monarchy and he has now returned as a national hero.

Jose

"It (Spain) must become dear and sweet to all of us. It must become precious to our peasants in our land--to the people in our villages, and to the workers in our cities. All must work for it.

"Note here that the only two official classes named specifically are: 'Peasants and workers.' The 'Republic of Workers and Peasants' was an (and still is) official slogan of Soviet Russia.

"In the next scene a taxi driver talks to Rosita, Maria's maid. He explains to her: 'Perhaps it is all right for your mistress to be sad. But you! You should be all smiles!...You do not seem to understand that you and I are now running the country.' On Page 68, the taxi driver says further: 'I have a cousin who is a servant for such a great lady as your own—she is treated like a dog.' On Page 70 they see a new flag of the Republic being raised. The taxi driver exclaims: 'There it goes—over the Bank of Spain! Over the War Ministry! This is for you, my little bird, as well as for me...' Why should it be stressed that a Republican flag is raised over a bank? A free and proper republic is based on property rights—therefore a change from a monarchy to a republic would not effect property or banks. What seems to be implied here is an economic issue—a republic that would affect banks, in some unstated way, for the benefit of taxi drivers and servants. There is only one kind of economic system that takes over property—Communism (or Socialism, which is the same thing).

"On Page 74, a group of railway workers stand watching the departure of the King of Spain. 'They do not regret the king's departure. They are rather pleased by the sense of their new legally arrived-at power.' It would be interesting to know how one conveys 'legally arrived-at power' by a facial expression.

"Maria and Jose d' Alberti fall in love. There is no divorce in old Spain. But the Republic passes a law permitting divorce. Jose brings Maria to listen to the Cortes (parliament) discussion of the new law (Pages 96-98). Even though this sequence is worded merely as a defense of a person's right to divorce, the general impression it leaves is that of an attack on the institution of marriage. There was no plot or story reason for including this scene in the Cortes. For story purposes, we merely had to know that a new law had been passed, and that the heroine was permitted to divorce her husband. Why was it necessary to show a scene with long speeches advocating divorce? The impression that this was intended as an indirect attack on marriage is heightened by the fact that the Rightist Deputy, who is here presented in the position of a villain standing in the way of the heroine's happiness, has the following lines in his speech: 'The Spanish home is the foundation of our Spanish life. It is the bulwark of our nation.' (Page 98). One may gather

"that those who speak of the home as the bulwark of a nation are made to appear most unsympathetic.

"The scene on Pages 99-103 in which Maria's husband, Perrin, comes to confer with her with two lawyers and announces he has the power to deprive her of all rights—leaves the ugliest kind of impression about marriage as a legal institution. Of course, it deals specifically with the marriage laws of Spain. But the impression it leaves may and can apply to all marriage in general, marriage as such.

"Next, there is a sequence showing Maria and Jose attending a performance of a play given for the peasants in the village. This sequence deals specifically with the fact that the theater is brought 'to the peasants' for the first time and suggests the impression of a class approach to art, art brought to the masses. The author of the play which is being presented to the peasants says: 'The Republic has brought them our imagination and our poetry, and has given us our real audience.' (Page 108). Why? Why is art a matter of politics?

"On Page 113 there is an extremely silly line that carries some pretty awful implications. Maria comes to tell her father, who disapproves, that she is going to take advantage of the new divorce law and is then going to marry Jose. She says: '...I am going to be happy with him. I have this chance...it has been given me legally by my government.' It is only from a collectivist or statist perspective that anybody could permit himself to speak, either carelessly or accidentally, about receiving one's chance of happiness as a gift from the government.

"The rest of the story, after Maria's divorce, is taken up with politics almost entirely. It now presents in newsreel fashion the rise of Franco and the Spanish Civil War. All the rebels are presented as Fascists and monsters. All the Loyalists as pure angels fighting for freedom and for the people.

"Maria and Jose are fighting on the Loyalist side in besieged Madrid. In this part of the story the political trend is quite clear. The Loyalists are shown fighting desperately, alone, abandoned by the whole world. On Page 132 there is the following dialogue:

Maria

"'But why can't we stop them? Almost all of Spain is on our side.'

Jose

"We have the Spaniards. But they have the steel...We cannot buy arms from France, England, or the United States even though we are the duly elected government."

"On Page 134 Maria and Jose are on their way to their wedding and are caught in the bombardment of the city by Fascist planes. Buildings collapse around them, and all seems lost when Jose cries:

Jose

"If you will turn and look, you will see a miracle."

"The miracle is a squadron of new planes 'flying with impossible speed' that descends on the Fascist planes, beats them, and saves the day. Jose explains to Maria: 'Four days ago these planes which Russia sold us arrived in Cartagena...'

"This speaks for itself:

"As things get worse in besieged Madrid, Jose and Maria are worried about their little daughter, Elvira, and the following scene takes place between them:

Jose

"I've been thinking. We're really not able to take care of Elvira."

Maria

"You think we should send her with the other children to Russia?"

Jose

"I think it would be better for her--school, and food, and no bombings. And it would be better for us--we'd know she was safe."

"The next scene shows Maria and Jose taking Elvira aboard the Russian ship. The dialogue is:

Elvira
(in a sudden moment of panic)

"I don't want to go! I'll be eating all kinds of good things and living in warm rooms—and you'll still be eating lentils—"

Jose
(to Elvira—reassuring her)

"You will like it! It is a big country and very interesting—only remember that you are their guest."

"The cabin of the Russian ship is described as follows: 'It has two bunks in it and it is gaily decorated. A Russian stewardess shows Elvira and Maria in. There are some little hand made toys on the bunk. Elvira goes up to the desk and looks at two pictures of two smiling little girls. The pictures are decorated with flowers.'

"The dialogue is as follows:

Stewardess

"They are my children...and I put their pictures in this cabin so that Elvira and the other little Spanish girl will not be lonely for their playmates."

"The stewardess goes out. Maria sits down with Elvira."

Maria

"It's exciting. You are going to find it a gay adventure."

Elvira

"I'll have a good time. You need not worry about me...I will not even cry."

"The Civil War continues and Jose is badly hurt in a plane crash. The doctor advises Maria that Jose needs rest and safety."

Doctor

"...Let him have good food—music, perhaps. Get him out of Barcelona. Get him to sleep."

Maria

"But where can we go?"

Doctor

"France... Maybe Russia. They have taken many Spanish children.— Perhaps the Crimea would be very good for him."

"However, Jose does not go to the Crimea. Maria smuggles him across the border into France, but he recovers and flies back to fight with the losing Loyalist forces in Spain. Maria is interned by the French authorities in a horrible kind of concentration camp. It is not explained why the refugees from Spain are put into this camp and kept in such miserable conditions. It is merely shown that this is the way the French treat them. One wonders whether the contrast with the smiling stewardess on the Soviet Russian ship is intentional or accidental.

"The last scene shows this concentration camp with 'miles of beach without shelter, surrounded down to the sea by barbed-wire, and protected at various points by machine guns aimed at the beach... A group of people, ragged, torn, weary, are entering the camp. Among them is Maria.' She is described as follows: 'She is desperately weary. Her clothes are poor, she has no belongings, she is dirty and hungry.' But Maria still holds hope for the future of her political fight in Spain. As an appeal to the whole world, and, one must assume, specifically to America, she gives the following message to an American newspaperman who asks her for a statement;

Maria

(quietly)

"Tell them—they will have to pay and dearly for the loss of our freedom. Tell them that all that one people can do we have done. Now it is up to them."

"The last shot of the picture is a symbolic expression of true collectivism;

"She (Maria) starts to move off, CAMERA PANS WITH HER, she moves to rejoin her countrymen and women—she merges with—becomes one of them—as we

FADE OUT."

"The individual merging in the mass?

"The political thesis of this screenplay is too clear to need further comment."

"SO WELL REMEMBERED"

The picture "So Well Remembered" was produced by RKO and Arthur Rank, was directed by Edward Dmytryk, and produced by Adrian Scott. The musical score was written by Hanns Eisler and the screen play by John Paxton. Hedda Hopper in her column in the Los Angeles Times appearing October 30, 1947, stated: "If there were a command performance in Moscow I don't believe the boys would find a picture made under the banner of democratic freedom more to their liking than 'So Well Remembered'. While there is not a single mention of Communism in the film, not one suggestion of the hammer and sickle, capitalism is represented as decaying, corrupt, perverted, unfeeling, first by a father who served twenty years in prison for gambling with his employees' money...

"Politics under the system of free election are represented as crooked. When one of the bigwigs whitewashes the slum situation to get the young social reformer to run for Parliament, fortunately the candidate discovers the capitalistic plot in time to withdraw from the race and stick to his fight for reform. He, who is described as a 'radical' in the picture, is the one Simon Pure, completely sympathetic character depicted.

"There are two schools of thought on such a picture as 'So Well Remembered'. The Lefties argue that by inspiring social reform through such mediums we may prevent Communists from taking over. Others claim that such pictures are paving the way for the Reds to take over our country...I urge you to see it, then decide for yourself whether or not Hollywood is capable of inserting Leftie propaganda in its films."

It should be noted that both Scott and Dmytryk have been identified as Communists. In connection with the above, it is of interest to point out that on December 19, 1946, Leon Goldberg, executive in charge of RKO Studios, contacted the Los Angeles FBI Office, at which time he desired to know whether Hanns Eisler was a member of the Communist Party or was in any way involved with his brother, Gerhardt Eisler. Goldberg gave as the reason for endeavoring to secure this information that the RKO Studios had approximately one and one-half million dollars

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tied up in a picture which had been recently shot in England by the Arthur Rank Alliance Productions. This picture was to be released under the title "So Well Remembered," and was being completed in this country. It was contemplated that Hanns Eisler would be employed to write the musical score for this picture.

Certain individuals under contract to RKO, according to Goldberg, were putting pressure on him to hire Eisler to write the musical score. These persons were identified as Adrian Scott and Edward Dmytryk. Goldberg, during his conversation stated that he did not care what a man's political beliefs were as long as they did not affect the company's business operations from a financial standpoint. Goldberg did not evidence any apprehension over the security of this country, but dwelt primarily on the protection of the company's financial investment.

On November 7, 1947, [REDACTED]
[REDACTED] Federation of Women's Clubs, who conducts motion picture reviews and reports under the name of the Southern California Motion Picture Council, Inc., furnished the following information:

[REDACTED] advised that a review as published of this picture in "Unbiased Opinions of Current Motion Pictures," a weekly periodical published by the Fox West Coast Theaters in Los Angeles, did not entirely agree with her personal beliefs. [REDACTED] said she was outvoted, and that her opinion of the picture was that it contained subtle Communist propaganda. She said the proof would be difficult, but it was a definite attempt to portray the idea that socialistic action was the only solution to the poverty and housing questions. The picture was a direct slap at the U. S. A.'s way of doing things. It should be noted that the Southern California Motion Picture Council review heretofore mentioned was not derogatory, and no mention was made in it of Communistic or Socialistic propaganda.

"HAZARD"

Confidential Information [REDACTED] of the Los Angeles Office stated that Paramount Studios are currently readying for production a picture based on the book, "Hazard," written by Raymond Chanselor. The story deals with a girl of wealth and background who becomes infected with the gambling fever and runs through her inheritance in short order, eventually winding up in a cheap hotel in California, having fled from the attentions of a mobster in some Eastern city who wants her to return to him. The girl's part is played by

Paulette Goddard who, when she arrives at the cheap hotel mentioned above and is shown to her room, asks the negro porter where she can place a bet on the horses. The porter replies that he does not know; that he is a Sunday school teacher and is not interested in such matters as this.

According to [REDACTED] up to this point no character appearing in the picture has any good qualities, all are hoodlums, gamblers, and underworld persons.

It develops that the hotel in which Goddard is staying has a "crap" table in the basement which is operated for small stakes, and she is down there shooting crap when the place is raided. At this point in the plot it happens that the negro porter, recognizing latent good qualities in the heroine, is in the room attempting to dissuade her from gambling. Since he is in the room the porter is arrested with the others and taken before the judge. When they appear in court all of them are low underworld characters except the negro. Goddard makes a plea for his release, saying he had no part whatever in the gambling. The negro appears as a fine, upstanding individual in comparison to everyone else in the cast.

[REDACTED] questioned why the negro would be working in such a hotel and pointed out to studio executives that in the South this sequence would be cut out of the picture entirely, since negroes are not portrayed on the screen. [REDACTED] stated that the studio was having difficulty with Goddard because she is firmly refusing to go ahead with the picture since [REDACTED] had the negro removed and a white porter substituted in his place.

Confidential Informant [REDACTED] Paramount Studios, volunteered information that the studio's defense in its trouble with Goddard is that, in accordance with the rules of the Screen Actors Guild, the studios have agreed not to portray negroes as redcaps, bootblacks, porters and other alleged menial types. Goddard has taken the stand that she wants to see the negro character portrayed exactly as he was in the original script. [REDACTED] is of the personal opinion that this entire matter represents what he considers to be Communist propaganda in motion pictures.

As an example of how negro scenes are placed in pictures so that they can be cut out by Southern exhibitors, he referred to the Paramount production "Variety Girl" currently being shown. A negro does a song and dance act and it is so placed in the picture that the entire sequence can be cut out without affecting the continuity of the production. This is done deliberately so that Southern exhibitors can remove the part.

"CROSSFIRE"

"Crossfire" has been previously discussed in this memorandum on Page 14 of Section IV. This picture was seen and reviewed by reliable paid confidential informant of the Los Angeles Office [REDACTED] who has submitted the following report concerning the picture:

"A motion picture produced by RKO Studios in Hollywood. This picture was produced by Adrian Scott, exposed as a member of the Communist Party by the House Committee on Un-American Activities now in session in Washington, D. C.

"The director of the picture is Edward Dmytryk, a member of the Communist Party exposed by the same Committee now in session.

"The picture has very little entertainment value and is one of propaganda solely. The theme is the subject of anti-Semitism, designed to increase better feeling between Gentiles and Jews, basically an admirable gesture.

"However, it is highly debatable whether the picture serves the purpose, or whether it stimulates the opposite effect, namely, increases the tension in a very subtle manner. There is a great division of opinion in this respect among the Jewish people themselves. Some uphold the picture, particularly those who follow along with or sympathize with the aims of the Communist Party or the Soviet Union, and some think the picture should not have been made. The latter constitute the more conservative section of the Jewish people.

"The scene is laid among the most sordid surroundings, and involves a group of soldiers in the army of the United States. The principal characters are:

"An army captain, a large powerful man, who is pictured as a rabid Jewhater and, practically, a psychopathic case.

"A young Jew invalided out of the army.

"A captain of police who solves the crime of murder on which the picture is based.

"A young woman, in effect a prostitute, who works as a dancing girl in a night club of ill repute.

"The rest of the characters are inconsequential.

"The scene opens at a bar where a group of soldiers, including the young Jew, are drinking. The captain is the positive character who dominates the scene and who seems to have complete influence over all present. The young Jew says nothing, just sits and drinks.

"During the action here, the captain constantly makes remarks about the 'Jew Boy,' ridiculing him and otherwise calling attention to his racial characteristics, but patronizing him at the same time.

"The scene then shifts to the apartment of the young Jew, who has an appointment with one of the girls of the joint. Four of the soldiers, including the captain also go to the apartment where the party is turned into a drinking orgy. During this party the captain kills the Jewish boy, but not before the other soldiers, except one, have left.

"From here on to the finish, when the crime is proved on the captain, there is the usual melodramatic detective work by the Captain of Police and assistants who eventually solve the crime. During this action there are the usual sequences on the sordid level, of one of the soldiers going to the apartment of the bar girl and coming into contact with her pimp; the killing by the captain of the one soldier who was present when he committed the murder to keep him from telling; the portrayal of the soldiers as drunks and misfits, or morons.

"In all the picture, there is only one character, the wife of one of the soldiers, the one who gets trapped into the apartment of the young prostitute, who seems to possess a measure of admirable qualities. Her part is very limited.

"As this picture is most simple in plot, a psychopathic anti-Semite whose whole nature is distorted by hatred of the Jews and who kills one in a drunken orgy, the dialogue and lines of the picture determine its nature. In this respect, this reviewer draws the following inferences:

"1. The portrayal of the average American soldier drawn from civilian ranks as a drunkard or a semi-moron, a dissolute individual sexually and as one who is naturally attracted to the lower levels of social life. Only of the soldier characters, the young man from Tennessee, who showed any tendency at all of possessing ethical or moral qualities, was entrapped by the prostitute. He was described by the captain, the villain of the picture, as being a moron that had never worn a pair of shoes before he entered the army. This is in

"line with Hollywood's conception of anyone who comes from the Southern States.

"2. Deprecation of the armed forces of the United States. In this, the lines are put in the mouth of the captain who evinces hatred of the soldier drawn from civilian ranks, he being a professional soldier.

"3. Anti-Semitism: As the picture is based on this theme, it is here that this reviewer concludes that the picture will contribute, very subtly, to an intensification of Anti-Semitism. In those scenes wherein the Captain evinces his hatred of the Jews he reiterates all the cliches and criticisms of Jews such as are heard over and over again, such as 'they live off the fat of the land,' that they are 'parasites,' that during the war they always succeeded in getting 'non-fighting' positions behind the lines, that they 'held all office jobs,' etc. etc. It is the opinion of this reviewer that the recitation of such slogans or cliches really contributes to Anti-Semitism by implanting in the minds of people ideas on the subject that they might never have held before and when they do come across a situation in which a Jew might commit some breach of ethics they would damn the entire race therefor. In other words, it would contribute to the feeling expressed frequently by people who say: 'After all, Hitler did one good job when he went after the Jews'. This, in the opinion of this reviewer, is wherein this picture might contribute seriously to Anti-Semitism and intensification of racial antagonisms in the United States. If this should be the result in any degree, it plays right into the hands of the Communist movement which thrives in large part on racial antagonisms.

"4. This reviewer interviewed seven persons who had seen the picture. All seven labelled it as pure propaganda. Five said it was a flop as a picture from the standpoint of entertainment. Two actually sympathized with the captain's views on the Jews. The five who did not care for the picture because of lack of entertainment value, when questioned as to the propriety of the picture, stated they thought such a picture should not be made because of the 'touchy' nature of the subject. The two who sympathized with the captain's views said they thought the Communists were behind it."

Adrian Scott, in an article appearing in the "Hollywood Reporter" on October 10, 1947, urged the motion picture industry to issue a series of films blasting national prejudices. Scott commented: "One 'Crossfire' is not enough to smother anti-Semitism." He proposed a continuous rolling barrage of specialized shorts, each riddling a national prejudice, which would be furnished free to exhibitors, clubs, churches, etc. He would like to see twenty to start; with most services donated he thinks they can be made for \$10,000 each.

Scott further commented: "One week every year is not enough to devote to the discussion of prejudices. It is a full-time job. The motion picture program is a start and a big start. Only one aspect of anti-minority practice would be dealt with in a film, and the shorts would be designed for the consumption of all age groups. For the very young, obviously a cartoon. For college groups a more mature analysis".

Eddie Cantor, radio and screen personality, placed the following advertisement in the Hollywood trade papers on October 9, 1947:

"EDDIE CANTOR

October 9, 1947

"Mr. Dore Schary,
RKO Radio Pictures, Inc.,
780 Gower Street,
Los Angeles 38, Calif.

"Dear Dore:

"So 'Crossfire' opens in the local theatres today. I saw it four times at the Rivoli Theatre in New York. The first time I had to go--(RKO, y'know)--the last three times I wanted to. What a picture! Adrian Scott did himself proud. Great screen play by John Paxton. Eddie Dmytryk's job of direction is something all producers dream about. You'll not find better performances by any three men this season than those of Robert Young, Robert Mitchum and Robert Ryan.

"As for yourself, here's a great big kiss for having the guts to go through with 'Crossfire.' It has the rare combination of great entertainment and a message which should be heard and seen by every man, woman and child in America. Judging from the boxoffice returns, it looks like that's exactly what will happen.

"'Crossfire' is sure-fire.

"Congratulations!

"Cordially,

"EDDIE"

Concerning Cantor and his present viewpoint, the following is significant:

Through [REDACTED] it was ascertained that Lawson held a conversation with George Willner on November 10, 1947. On this occasion Willner advised that he had been in contact with various persons in the motion picture industry regarding their reaction to the film hearings. Willner advised Lawson that: "they all say that Jack Lawson is going to work here anytime he wants to". George further stated that he had spoken to Eddie Cantor, at which time Cantor stated he was "going to hire whomever he wished to but, of course, when he talks to other people..."

"GENTLEMAN'S AGREEMENT"

This picture is currently being shown and it is a production of 20th Century-Fox Studios. A reliable confidential source at MGM, [REDACTED] furnished the screen credits which are as follows:

Screenplay by	Moss Hart, based on the book by Laura Z. Hobson.
Director	Elia Kazan
Producer	Darryl Zanuck
Music	Alfred Newman
Camera	Arthur Miller
Editor	Harmon Jones
Starring	Gregory Peck, Dorothy McGuire, and John Garfield
Featuring	Anne Revere, Albert Dekker and June Havoc

Of the above, Roberta Garfield, wife of John Garfield, and Anne Revere are both members of the Communist Party, who have been identified as such by a highly confidential and most delicate source.

Screen writer [REDACTED] has pointed out that in this picture a Police Lieutenant in uniform is a party to anti-Semitism and as such is subjected to much criticism. He went on that in his opinion this was a deliberate slap at law enforcement on the part of someone responsible for the production of the picture.

"MONSIEUR VERDOUX"

This picture was produced by Charles Chaplin and released through the United Artists Studios. Chaplin was also the writer, director and leading character. Among the supporting cast the most well known are Martha Raye and William Frawley.

On October 28, 1947, it was learned through [REDACTED] that Miriam Brooks Sherman (full-time paid Communist Party functionary; Chairman of the CD Section of the Los Angeles County Communist Party) discussed "Monsieur Verdoux" with Evelyn Averbuck (identified by reliable paid Confidential Informant [REDACTED] of the Los Angeles Office as a member of the Communist Party,) wife of Alvin Abram Averbuck, full-time paid Communist Party functionary in Los Angeles. During the conversation Sherman raved about the new Chaplin picture, saying, "The guy is a genius. The message at the end was marvelous. It is a real indictment of our system. The anti-religious theme was wonderful, although some people booed at the end of the picture because of it." Sherman was very enthusiastic about this picture and said, "This and 'Crossfire' really prove the worth of Hollywood. If no other pictures were turned out during the year I would still be satisfied. Both were so good I must see them again."

[REDACTED] no reviewed this picture said that in his opinion it was "anti-capitalistic propaganda. It contains a clear implication that nations make war for property; it carries the message that wars such as England and France have engaged in are imperialistic. 'Monsieur Verdoux' does as an individual what nations do in waging war." A review of the picture as published in the Fox West Coast Theaters publication "Unbiased Opinions," and made by the Southern California Motion Picture Council says in part:

"Dangerous and destructive are the theories advanced that society owes one comfort, security, even luxury, and that crime committed for love of family or because of need makes the perpetrator an object of sympathy and forgivable. Exonerating the individual and blaming society for all evils, is a very wrong kind of philosophy.

"The picture tells the story of a bank clerk who, having lost his position during depression, decides that big business is organized thievery, and that henceforth he will live by his wits. Having a crippled wife and son to support, he gets his money by attracting and marrying women of wealth, murdering

"them when necessary. After a number of such murder episodes the law catches up with him and, according to French law, he is guillotined, but to the bitter end he remains smirking, cynical, and without remorse, ridiculing the proffered services of the priest."

"IRON CURTAIN"

The anti-Communist picture "Iron Curtain" received a "blast" in the newspaper "PM" on January 20, 1948, captioned, "'Iron Curtain' Movie Called Slander of Russian People." The National Council of Soviet-American Friendship asked 20th Century-Fox Films to withdraw "The Iron Curtain" from distribution because the picture is "inimical to the aims and welfare of the United States and the United Nations." Terming the film "anti-Soviet" and a "flagrant violation of the United Nations' resolution against war propaganda, the Rev. William Howard Melish, national chairman of the organization, said in a letter to 20th Century-Fox:

"This film will do irreparable harm to the peace for which so many of our young people so valiantly gave their years and lives. The picture comes at a time when the nations of the world are walking the tightrope toward the peaceful future we so fervently desire over the chasm of a third world war. 'The Iron Curtain' might easily upset this balance."

Dana Andrews, according to an article by Sheila Graham in the "Washington Post" on January 30, 1948, stated that the protests of the National Council of American-Soviet Friendship against the picture "Iron Curtain" will not affect the release of the picture because the picture is based on fact.

COMMUNIST INFLUENCES IN MOTION PICTURES
(February 6, 1948, to Sept. 15, 1948)

All My Sons

[REDACTED]

and a source of information for the Los Angeles Office, early in 1948 made reference to the fact that the Universal-International Motion Picture Company was doubtful as to whether the Studio would make money from the picture "All My Sons," which the informant characterized as "grim," stating that it was not entertaining as such, but dealt with social problems. In discussing this picture the informant stated the "The message is toned down; the industrialist is made to appear as just one person."

This picture was reviewed in the "Daily Worker" of March 29, 1948, which article reflected that it was adapted from a play by Arthur Miller. This review described the picture as a "Significant Film," and stated "The reader is probably most curious about the content of 'All My Sons' as Hollywood, pressured by fear and red-baiting, watered down the play's significance." The review then stated that already a few of the lines from the original play had been deleted, but that these lines were important to the play's meaning inasmuch as they "broadened the purpose of the play." The article then stated "The play exposed and attacked the general morality of profit making through the particular development and conflict inherent in its character. The movie tends to be narrow. It attacks the particular morality of a particular businessman. If an audience is to see the relationship of this particular expression to the general nature of this system that creates it, they must bring to the film an understanding of the general nature of social relationships that the film itself lacks."

A review of the film, "All My Sons," also appeared in the March 18, 1948, issue of "The People's World." This review stated that even though the father in the play had committed a crime against his fellowman, "guided by the standard of the profit system, he does not see the monstrosity of his act, and can find readily at hand all the rationalizations used to justify every baseness, every criminality, in our modern world up to and including the projected atomic war." The article also stated "...The result is a truly great film, a heartening and refreshing film in these days when the ministers of hysteria seek to suppress every elementary expression of social truth as subversive."

In connection with Arthur Miller, the author of this play, a highly confidential and reliable source of the New York Field Division, reported that as of December, 1943, Arthur Miller was a member of the Stuyvesant Branch of

the Communist Party in New York City, and had been issued 1943 membership number 23345. Information was further received that Miller has been a contributor to the magazine "New Masses."

Another Part of the Forest

[REDACTED] previously identified, advised that Universal-International Film Corporation had had no major star under contract to the company and in an effort to attract top talent had purchased from Lillian Hellman her play "Another Part of the Forest." This purchase was made because Hellman is a big "broadway name" and the studio hoped to attract a major star to act in the picture. The efforts were successful, and Frederic March accepted the lead in the picture and the Studios paid Hellman \$200,000.00 for her story. The informant was of the opinion the Studio would not make any money on this picture, characterizing it as "grim" and dealing with a social problem. This production was reviewed in the "Daily Worker" of May 20, 1948, which stated that the play had been adapted to the screen by Vladimir Pozner and that he had made very few changes from the original play. The article was very favorable toward the film and concluded by stating that it was "a film well worth seeing."

A Streetcar Named Desire

[REDACTED] screen writer and source of information for the Los Angeles Office, mentioned the play currently appearing on the Broadway stage by the name of "A Streetcar Named Desire," which is directed by Elia Kazan. In connection with Kazan, the informant stated, "If he isn't a Communist he should be." According to this informant the above-named play is being praised by the Communists and portrays the decline of the American upper class. He stated that the Communists in this case are adopting a new tactic in their praise of this production, and instead of praising the "true message" of the play are praising the acting ability of the cast. He stated that their reason for so doing is in order not to attract attention to the propaganda in the play. The informant stated that the story deals with two sisters, both of whom belong to a wealthy family, and that when the family loses its money one of the sisters becomes a prostitute in order to retain her financial position and enjoy the luxuries to which she had been accustomed, and the second sister marries a worker from the "gutter." In one scene the worker, a Pole, rapes the sister who later became a prostitute and during this scene she wears a gold dress, which is symbolic of the capitalist regime. He wears red pajamas in this scene and waves them to the audience saying "I will wave this as my banner the day my child is born." The informant stated that this is an indica-

tion of the true Communist doctrine portraying the downfall of the bourgeoisie class. This informant further stated that the fact that this play is being produced by L.B. Mayer's daughter "is the joke of the season among the Communists." He also stated that several of the Hollywood studios are considering the play with the idea of making it into a motion picture.

Body and Soul

[redacted] screen writer and source of information for the Los Angeles Office, reported that although the picture "Body and Soul," starring John Garfield and Lilli Palmer, has Communist Party members as actors in the picture and also had a hand in the picture's production, that it was his opinion that the picture contained no propaganda as such. He advised that the reason for this was the fact that the studio made the picture with the idea of making money, and apparently succeeded. He stated that the production of the picture was a production of the Enterprise Studios, which was practically bankrupt until the picture became a hit and as a result the studio is in a favorable financial position.

Christ in Concrete

In connection with this proposed production [redacted] for Warner Brothers, stated that Dalton Trumbo has been connected with the proposed screen treatment of this picture. Two of the persons who are currently attempting to promote this picture are Adrian Scott and Edward Dmytryk, both of whom are known to have been members of the Communist Party, according to a highly confidential source available to the Los Angeles Office. [redacted] of the Stenographic Department of RKO Studios reported that the persons connected with this picture constitute a regular "Communist nest." The individual actively promoting the production of this picture is Joe Justman, head of the Motion Picture Central Studio, according to [redacted] of the Naussaur Studio and [redacted] Justman reportedly told [redacted] that Dmytryk was not a Communist and would be cleared of the charges of contempt of Congress presently pending against him. According to [redacted] she had participated in a conference with Dmytryk and Adrian Scott, and that Dmytryk had agreed to furnish a handwritten letter to the effect that he was not a member of the Communist Party, which letter would be released at the same time that the picture was released. Scott also advised this informant that some of his best friends were in a position to back this picture financially and that the cast would be comprised of individuals, some of whom agreed to accept their salaries in part in deferred payments depending upon whether or not the picture made good. The

financial set up was to be as follows: Sam Wansmaker, \$60,000.00 with \$50,000.00 deferred; Luise Rainer, \$50,000.00 with \$25,000.00 deferred; Albert Dekker, \$10,000.00; Joseph Bromberg, \$75,000.00; Rod Geiger, Producer, \$25,000.00 with all deferred; Edward Dmytryk, Director, \$100,000.00 with all deferred. The picture is scheduled to be produced on a \$500,000.00 budget, exclusive of Dmytryk's salary which he is willing to defer "since he is so anxious to make the picture." Of the above individuals mentioned in connection with the financing of the picture, both Bromberg and Dmytryk have been identified as members of the Communist Party by [REDACTED] a highly confidential source.

Prelude to Night

[REDACTED] previously identified, reported that the Motion Picture Central Studios had recently completed a picture entitled "Prelude to Night." This informant stated that he had seen several of the rushes of the picture and in his opinion the Communist element was so strong and the propaganda so pronounced that the Studio would lose money on it. As a result of his feelings he refused to attend any of the previews and concluded that the Studio "would lose its shirt on this production." He stated that the screen version was adapted by Dayton Stoddard, and was written for the screen by Robert Rossen and Alvah Bessie. After they had completed the screen version it was again rewritten by Gordon Kahn. Rossen, Bessie, and Kahn, according to Confidential Informant [REDACTED] are members of the Communist Party.

This informant stated that "The whole theme is anti-capitalist and in spite of the rewritings it could not have been changed much." He stated the Studio had one and a half million dollars invested in the picture and among the stars appearing in it are Zachary Scott, Sydney Greenstreet, Louis Hayward, Diana Lynn, and Martha Vickers.

So Well Remembered

A review of this picture appearing in the "Washington Post" on June 6, 1948, written by Richard L. Coe stated that one Hollywood columnist (easily identified as Hedda Hopper) had criticized this film as "exhibit A of Leftism," and stated that in her opinion there was no instance in which the film had violated the so called Party line. Coe's column stated that the picture had been produced by Adrian Scott and directed by Edward Dmytryk, and that the music had been composed by Hans Eisler.

Coe did not agree with Hedda Hopper's criticism of the picture and stated that in his opinion it was not Communist propaganda.

State of the Union

A review of the picture "State of the Union" written by Lee Mortimer appeared in the New York "Daily Mirror" on April 25, 1948. Among the statements made by Mortimer were the following: "If you think Frank Capra isn't using his movie version of the hit Broadway political satire 'State of the Union' now at the Music Hall to peddle some peculiar advanced political thinking you had better take a look. This artful cinematic trickster hawks his propaganda to audiences through two wonderful and irresistible sales persons, Katherine Hepburn and Spencer Tracy, abetted by the masculine charms of that invoker of the screaming meemies in juves, Van Johnson."

"This stuff slipped through the customers by one of the oldest dodges in the game, 'Sure I am against Communism, but---.' The big but here seems to be a deep seated dislike for most of the things America is and stands for. The indictment against this country, its customs, manners, morals, economic and political systems, as put into the mouths of Tracy and Miss Hepburn, would not seem out of place in Izvestia.....

"The do-gooders, beondogglers, long hairs, and others of the lunatic fringe smile happily when Tracy calls for America to distribute the wealth which keep it free to all the peoples of the world....'from Patagonia to the North Pole' so none will have more or less. Is that in our Constitution?....

"They just tell us in passing that he (referring to Tracy) has attacked 'dishonest labor bosses' but his vicious vitriolic tirades against the employers are declaimed in full."

The Judge's Wife

[REDACTED] Universal-International Studios, in February of 1948 reported that the only production then being prepared at Universal-International Studios concerning which the informant had any doubt was one entitled "The Judge's Wife," which starred Frederic March and his wife, Florence Eldridge. The informant reported that this story deals with a stern judge who indulges in two types of justice.

Treasure of Sierra Madre

Los Angeles informant [REDACTED] (active paid member of the Communist Party [REDACTED]) in referring to the Warner Brothers picture "Treasure of Sierra Madre," stated that Walter Houston makes a speech in the picture which is practically a direct quote from Karl Marx's "Das Kapital."

This informant stated that the speech by Houston deals with the value of gold and is made during a scene in a flophouse in Nogales. The section of Marx's book from which the quote is taken, according to the informant, is that dealing with value, price, and property.

Tucker's People

According to [REDACTED] Producer at Enterprise Studios, a picture entitled "Tucker's People," starring John Garfield had its premier in New York City. This production was produced by R. B. Roberts and was directed by Abe Polonsky, both of whom have been identified as members of the Communist Party by Los Angeles Confidential Informant [REDACTED] previously identified. The informant reported that changes had recently been made in the script and that while it is a story which is depressing, in his opinion "there is nothing in it to cause excitement." The informant stated that there had been a police brutality angle in the story and that while he did not know what would happen to this matter when the picture was finally in production, that the script as it had been rewritten had eliminated that phase of the picture.

Miscellaneous

On March 1, 1948, [REDACTED] New York City, which firm specializes in the production of short features, animated drawings, statistical designs, etc., called at the New York Office of this Bureau to report that he had been contacted by Carl Marzani, former State Department official convicted of concealing his membership in the Communist Party while working for the Government.

Marzani visited [REDACTED] on February 26, 27, and 28, 1948, in an effort to get him to produce twelve motion pictures in connection with the election campaign of Henry Wallace. Marzani stated that he had in his possession between twenty and thirty thousand dollars worth of 16 mm. sound and photograph equipment, and desired [REDACTED] firm to produce pictures for him inasmuch as they could produce such pictures on short notice. According to [REDACTED] his company had recently completed a short entitled [REDACTED] money for which had been furnished by the United Electrical, Radio, and Machine Workers of America - CIO, and had been put out for the purpose of having price control reinstated. In this connection [REDACTED] stated that his contacts had been made with a man by the name of Max, but that on March 26, 1947, Max had visited [REDACTED] with his "boss," who turned out to be Marzani, whom [REDACTED] had known for several years. During the interview at the New York Office [REDACTED] stated that Marzani is known to him to be a close friend of Laura Hayes and Roslyn Pearlman, co-editors of the United Nations Film Branch. According to [REDACTED] both Hayes and Pearlman are admitted Communists who determine policy and shape

impressions in connection with films issued by the United Nations. The New York Office advised that the indices of that Office reflect that in May of 1945 both Hayes and Pearlman were identified as contributors to the American Committee for Spanish Freedom, but that no other information was available in the files of that Office concerning these two persons.

The March 29, 1948, issue of "Variety" reported that the film industry had been expressing considerable interest in anti-Communist films and that Warner Brothers, in addition to the picture "The Iron Curtain," was planning to do a picture entitled "To The Victor," and also that Edward Sutherland would produce a picture for United Artists entitled "I Was a Communist." It was also reported that Louis DeRochemont would do a picture on Communism for Metro Goldwyn-Mayer Studios, and that Columbia Studios was preparing to do a picture "Portrait of an American Communist," based on a story by John McPartland, which appeared in "Life" magazine. In addition, MGM was also considering producing "The Red Danube," and the article also made the following statement in connection with anti-Communist films, "Theme most avoided now has become hottest to hit screen this year." MGM has revived its picture "Ninotchka" and this is presently being released in Italy. According to [REDACTED] screen writer for MGM, the production "Portrait of an American Communist" being considered by Columbia Studios has been assigned to Collyer Young to produce. The informant stated that Young was one of the organizers of the Committee for the First Amendment, and that Young had made the statement that two people whom he would guarantee would have no part in the picture were Adolph Menjou and Jack Moffitt (both Menjou and Moffitt appeared as friendly witnesses before the House Committee on un-American Activities investigation in October, 1947). The informant stated that in his personal opinion, Young would probably neutralize the positive effect of this film.

IV. COMMUNIST INFLUENCE IN MOTION PICTURES
(September 16, 1948, to July 15, 1949)

"Boy With The Green Hair"

With reference to this picture, which was released by RKO Studios, Los Angeles Informant [redacted] in the fall of 1948 advised that this picture had originally been purchased by Dore Schary, former Production Chief at RKO, for Adrian Scott (one of the "Hollywood Ten") but that Scott had been fired by RKO. The story was written by Ben Barzman and Alfred Lewis Levitt, Jr. It was produced by Stephen Ames and directed by Joseph Losey. Of the above, Barzman has been identified as a member of the Communist Party while Losey is suspected of Communist Party membership. According to this informant, Ames was the only one of the above group connected with the production of the picture who was not pro-Communist. The informant stated that the original script of the picture was loaded with Communist propaganda but that Ames and other RKO executives had deleted most of it.

The "Hollywood Reporter" of November 15, 1948, in referring to the preview of this picture at the Pantages Theater, stated that the preview "was the signal for a full local Commie attendance".

The picture also received favorable reviews in the "Daily Worker" of January 13 and January 16, 1949. Among the comments made in these reviews were the fact that Howard Hughes, head of RKO, had been unable "to strip the movie of its message", and that the movie made its point about the fear and ignorance "that operate with intolerance obliquely and by the use of symbols, but it speaks for peace forthrightly." In the review of January 16, 1949, it stated that the boy in the picture who was "reviled and feared by an average American community for the color of his hair, is like an American inhumanly categorized and segregated because of the color of his skin. There is a traceable line between national politics and the esthetics of the movies within reach of the screen; and the politics of a cold war and Negro discrimination dictate to the writers of a social film like 'The Boy With Green Hair' what they shall say and how they shall say it."

"Christ in Concrete"

Information concerning this picture has previously been set out in this memorandum.

The "Daily Peoples' World" of January 27, 1949, stated that a report from London indicated that this picture was again on the production calendar and that a contract had been signed between Rod Geiger and J. Arthur Rank with the

understanding that Sam Wanamaker was to be the star of the picture and it was to be directed by Edward Dmytryk, one of the "Hollywood Ten". The article indicated that a number of individuals from the Actors' Laboratory had been promised parts in the picture by Geiger but it was felt that these promises would not be kept because of the British Government's unwillingness to pay actors in American dollars.

The "Daily People's World" of May 5, 1949, stated that the title of "Christ in Concrete" had been changed and that the new tentative title for the picture would be "In God We Trust".

"We Were Strangers"

With reference to this picture, which was directed by John Huston, produced by S. P. Eagle, and released by Horizon-Columbia Productions, the "Hollywood Reporter" in its issue of April 22, 1949, stated in part: "It is the heaviest dish of red theory ever served to an audience outside of the Soviet -- and the repercussions will not end with this comment. . . . It is Party-line all the way through -- the Americans are shown as nothing but money-grubbers and the down-trodden are urged to revolution to achieve their freedom." The article stated that John Garfield starred in the production and summarized by stating, "When previewed in the Columbia projection room two nights ago, the film ended on a note of embarrassment -- not the usual regret when a picture is a turkey, but because those present felt ashamed that they lacked the guts to stand up before it was over and identify 'We Were Strangers' for what it is -- a shameful handful of Marxian dialectics."

The picture received praise in the "Daily People's World" of April 3, 1949, which described it as one of the pictures which should be entered at the Czechoslovak Film Festival and described it as a "brilliantly conceived picture". This review indicated that the picture was based on an episode in Robert Sylvester's "Rough Sketch" telling of the revolt against dictatorship and the overthrow thereof.

"The Big Knife"

Although not a motion picture "The Big Knife" is a recent play by Clifford Odets which appeared in New York, and due to the relationship with the movie industry and the fact that John Garfield and J. Edward Bromberg, both prominent in the movie colony, were starred therein, it is being included in this section of the memorandum.

The "Daily People's World" of January 20, 1949, stated that "The Big Knife" was the first play in ten years of Clifford Odets and had been directed by Lee Strassberg, described as one of the founders of the Group Theater. This article stated that the play "tells the story of the corruption of a young actor by the forces in play in Hollywood" and that it was expected to be one of the most controversial plays of the year.

05

The "Daily Worker" of February 28, 1949, set forth a detailed review of the play, which review was written by Barnard Rubin. Among the comments on this play made by Rubin were the following:

" It is a conscious, if somewhat clumsy blow aimed with deadly intent against the giant film industry -- one of the most powerful instruments the money class has for corrupting the American artist and public...The predominant theme of 'The Big Knife' is that artistic integrity -- the will to help produce a culture of genuine merit for the American people -- cannot survive in a Hollywood dominated by Big Money as a profit-making Big Business Institution."

The review closed by recommending the play as one which was eminently worthwhile seeing.

Miscellaneous

With reference to Communist influence in motion pictures themselves, Los Angeles Confidential Informant [redacted] stated that Dore Schary was one of the most important men in Hollywood because of the "subsidy he can give to the Party" and that he felt that Schary would hire many Communists and fellow travellers at MGM because he had followed that practice while at RKO.

Following Schary's affiliation with MGM, local trade papers in the Los Angeles area carried stories to the effect that he planned to release a certain number of "message pictures" at MGM.

Los Angeles Informant [redacted] advised that Schary would work under the direct guidance of L. B. Mayer and Los Angeles confidential source [redacted] former producer at MGM, had stated that it had consistently been Mayer's position that he was not worried about Communist propaganda in motion pictures because he would personally see to it that no such material finally reached the screen. The informant reported, however, that all individuals who knew and recognized Communism in motion pictures and who had previously brought it to Mayer's attention had either been fired or given notice by the studio.

In the fall of 1948 it was learned that Roman Bohnen, who has been identified as a member of the Communist Party, was attempting to market a play entitled, "This Little Pig Went to Market". Los Angeles Confidential Informant [redacted] after seeing the play, characterized it as "loaded with propaganda." During the fall of 1948 Bohnen was attempting to obtain financial backing for his play either in Hollywood or New York.

Los Angeles Informant [REDACTED] in the fall of 1948 furnished publicity for use by "Contemporary Stage", indicating that this organization intended to present legitimate theater in Los Angeles at less than motion picture prices. The first play announced was "Private Hicks", which was written by Albert Maltz and directed by Karen Morley. The Stage Manager was Burt Holland, the sets were designed by Tom Holland, and one of the members of the cast was Peter Virgo. All of these individuals have been identified as past or present members of the Communist Party. The second play contemplated by "Contemporary Stage" was to be "Waiting For Lefty" by Clifford Odets. The stage settings were to be by Dave Sarvis. Tom Holland was listed as a member of the cast and technical credits were accorded to Martin Perlman. Of the above, Sarvis, Holland, and Perlman have all been identified as past or present members of the Communist Party.

In January, 1949, it was learned that Roberts Productions had certain story properties which it was intending to complete within the next 12 or 18 months and that John Garfield was scheduled to star in one of the pictures. One of the pictures contemplated by Roberts Productions was an original entitled, "Deborah" by Richard Collins, who has been identified as a Communist Party member, and "The Great Indoors" by Ring Lardner, Jr., who is a known member of the Communist Party and one of the "Hollywood Ten". Another contemplated picture by Roberts Productions is an untitled comedy being written by Abraham Polonsky, who has also been identified as a Communist Party member.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

Lawson, Maltz, Trumbo, Bessie, Daytryk, Waxley, Rosson and Cole are Communists and their Communist affiliations are set out in Section I of this memorandum. Edward G. Robinson has been identified as a Communist by Informant [REDACTED]. Charles Chaplin, according to [REDACTED] may or may not be a member of the Communist Party. However, [REDACTED] has stated that Chaplin has always gone along with the Communist Party and has helped them financially. He stated that Chaplin has financed the West Coast Communist newspaper "Peoples World." John Garfield, according to Informant [REDACTED] has been affiliated with the Actors Laboratory, the Young Communist League, Hollywood Anti-Nazi League, Hollywood Democratic Committee and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions. All of the above organizations, with the exception of the Young Communist League, the former youth group of the Communist Party, USA, are discussed in Section III of this memorandum. Garfield has also been identified as a Communist by [REDACTED].

Mikhail Kalatosov, Soviet motion picture representative came to Hollywood in August of 1943, where he endeavored to purchase American films. Among the films he sought to purchase were "Little Foxes" and the "Earl of Chicago." The first of these films depicts a degenerate Southern family, the latter is a story of a Chicago gangster in England. It may well be a part of Kalatosov's plan or propaganda technique to obtain such pictures in order to exhibit American life at its worst to the Soviet people, much in the manner that Adolf Hitler, through his propaganda ministry, tried to convince the German people for several years before the war that the United States was nothing more than a nation of Chicago gangsters.

[REDACTED]

Following Kalatosov's return to the Soviet Union, his duties were turned over to the Vice Consul in Los Angeles. Since that time there have been limited contacts between Soviet diplomatic representatives and motion picture personalities.

In May of 1946, Gregory L. Irsky, formerly of the Amtorg Trading Corporation; Leonid Kosmatov, film camera man; and Boris Tolstogorov, a film technician, came to the United States from the Soviet Union as a commission to study scientific technique on behalf of the Soviet Union, to arrange for cinematographic equipment and to negotiate for technical assistance in the motion picture field. Informant [REDACTED] of the Production Division for Bell and Howell, motion picture manufacturing company, related that Irsky in his contacts with him indicated that he was endeavoring to disseminate Russian propaganda type films on various phases of Soviet life, such as the Soviet military strength, under the guise of educational features, to American schools and colleges. This project, of course, did not materialize.

[REDACTED]

The Los Angeles papers carried numerous stories reflecting that Konstantin Simonov held a party aboard a Russian ship anchored in the harbor at Los Angeles. Among those who attended this party were Mr. and Mrs. John Garfield, Mr. and Mrs. Charles Chaplin and Louis Milestone. The Los Angeles

Herald for May 28, 1948, reflected that the Jack Tenney (California State Legislature Un-American Activities Committee) group was going to conduct an investigation of this party. It was reflected that the committee was interested in the elaborate banquet which was provided for the guests--- "While millions are starving in Europe---providing an ironic touch to the celebration honoring the proletariat."

With regard to Simonov's visit to this country, the June, 1948 issue of the "Screen Writer," which is the official publication of the Screen Writers Guild, carried a transcript of an informal discussion held under the auspices of the Hollywood Writers Mobilization between Simonov and members of the Screen Writers Guild. The informal discussion was presided over by Dalton Trumbo, a Communist, whose Communist affiliations are set out in Section I and who is employed as a screen writer in the motion picture industry.

This article contained a question propounded to Simonov concerning the rights of a writer of his material. Simonov replied that Soviet writers do not sell their work outright to the film industry but rather only sell the right for screening, indicating that the right for publishing the material remains in the hands of the author. It should be pointed out that the Screen Writers Guild is the organization supporting the American Authors Authority, which program, conceived under Communist guidance, calls for the copyrighting and subsequent leasing of screen plays rather than the selling of screen plays to producers.

Artkino Pictures, Incorporated

Artkino Pictures, Incorporated, was chartered in New York on July 22, 1940. It was registered, listing as its foreign principal, Soyuzdetfilm, Moscow, USSR.

The organization claims that it is engaged in the importation of motion picture films from Soviet Russia and the distribution of these films in the Western Hemisphere. Although there is no apparent direct connection between Artkino Pictures, Incorporated, and the Communist Party, USA, several

of the people associated with the organization have been identified either as members of the Communist Party, Communist Political Association or closely associated with the Communist movement through front organizations.

~~Rese Madell~~
Rese Madell, who was listed as Vice President in January of 1947 of Artkino Pictures, Incorporated, is married to Sam Madell, alias Sam Muldofsky. Sam Madell has been reported by several reliable sources, including [REDACTED] and reliable informant [REDACTED] as being actively affiliated with the Waterfront Section of the Communist Party in New York.

Ginger Canor, switchboard operator at Artkino, is believed to be identical with Gertrude Canor, who was born in New York City on February 2, 1925. Reliable informant [REDACTED] a former member of the Communist Party and former confidential informant of the New York Office, reported that Ginger Robeson, believed to be identical with Ginger Canor, was among those present at the Innwood Victory Club of the Communist Political Association on February 6, 1945, at New York City. He also reported that she was among those present at two other meetings of this same Club, one held on December 26, 1944, and the other on January 23, 1945. Nancy Markoff, listed as a telephone operator at Artkino, has been referred to by informant [REDACTED] as a member of the OGPU, presently known as the KGB. At the present time this allegation has not been proven or disproven. However, investigation is being made to determine the exact status of this individual.

V.

SOVIET ACTIVITIES

(October 2, 1947 to February 5, 1948)

Confidential informant [REDACTED] of the Los Angeles Office provided a photostatic copy of a letter written to Eric Johnston from W. B. Smith, American Ambassador to Russia, dated August 7, 1947. This letter to Johnston is quoted as follows:

"THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

"American Embassy, Moscow
August 7, 1947

"Dear Mr. Johnston:

"I have had Mr. Eisenstein, the dean of Soviet film directors, for dinner at Spaso on several occasions and to see the American films with which the industry has so kindly provided us. His comments after the showings were usually non-committal or mildly approbational. Attached is his official reaction, a recent article appearing in 'Culture and Life.'

"It seems to me this demonstrates very clearly, if demonstration were required, the correctness of your stand in opposition to exporting certain films like 'Grapes of Wrath' and 'Tobacco Road' to the Soviet Union unless an equal number of films showing more favorable aspects of life in the United States were also exported.

"Faithfully,

/s/ W. B. Smith

"W. B. Smith

"Ambassador of the United States

- "Encl: Joint Press Reading Service translation:
The Purveyors of Spiritual Poison

Mr. Eric Johnston, President
Motion Picture Association
28 West 44th Street
New York 18, New York

There is set out hereinafter the enclosure forwarded by Mr. Smith to Mr. Johnston referred to in the above letter.

"CULTURE AND LIFE

Thursday, 31st July, 1947

"THE PURVEYORS OF SPIRITUAL POISON
About the Contemporary American Cinema.

By S. M. Eisenstein

"The American cinema has produced more than a few ultra-reactionary pictures in the past. We have only to remember a very early film "Birth of a Nation" which celebrated the formation of the Klu Klux Klan, a fascist organization.

"There have also been in the American cinema, however, quite a number of really vital themes treated in a convincing manner, although this was usually contrary to the intention of the makers of the film, and certainly against the wishes of their bosses. But in one way or another there have appeared from time to time on the American screen films giving with unexpected objectivity a true picture of the code of behaviour of the gentlemen of the 'God's own country', as the Americans like to call their United States.

"In the thirties there appeared a film 'The Big House' (the American name for prisons), giving an extraordinarily realistic picture of prison conditions and showing a revolt, and its suppression - with the use of tanks.

"Later came a film 'I was a Fugitive from a Chain-gang', a striking document revealing the injustice and obscurantism of the American legal system, a sinister machine showing no mercy to those who fall into its clutches.

"Films like 'Grapes of Wrath' and 'Tobacco Road' give a picture every bit as clear as the original novels of the ruthless exploitation of the unemployed and the full horror and dark abyss facing the ruined

"small farmers of the Southern states and reducing them to a subhuman condition."

"Quite recently the cinemas of America were showing 'Boomerang,' a film which reveals with full and accurate detail the backstage machinations pursued by small town politicians in the interests of their small caste, and leading to the passing of the death sentence on an entirely innocent man. The film gives a vivid picture of the methods of interrogation and extortion of confession. 'The law forbids beating during interrogation' says one of the characters, 'but the law says nothing about preventing the man from sleeping', and this means is used to reduce a man to a state in which he is prepared to sign any confession.

"Films of this kind, however, giving a more or less objective picture of the actual state of affairs are becoming rarer and rarer. Their place is being taken by films of quite another type. The American cinema is no longer what it was twenty years ago.

"The time has passed when we could merely shrug our shoulders and smile at the empty irrelevant entertainment provided by American films; or admire, somewhat condescendingly, the exploits of Robin Hood or 'The Thief of Bagdad', or the athletic prowess of Pearl White or Ruffy Rollan.

"The wave of reaction is pressing more and more heavily on the entire life of the country, and its art as well. At the present time the disciples of the Klu Klux Klan are drawing up black lists of all those who, during the war, dared to use the American cinema to address humanity on vital questions. The people on this list will be condemned to unemployment and starvation. Already the black clouds are gathering threateningly over Charlie Chaplin. There are already instances of anti-fascist actors being subjected to merciless baiting; and American films show more and more clearly how progressive elements are being swamped by the wave of reaction and themselves often contain praise of the same fatal reaction. Even 'non-political' American films propagate the poison in subtle form. It is not only those films openly devoted to erotic themes or to the praise of power in the person of gangsters or bandits that have a disintegrating effect.

Whatever hypocritical pretences these films make of exposing gangsters the fact remains that they are a panegyric of the gangsters' shameless methods, persistence in the pursuit of their own selfish interests and utter disregard of everything beyond these interests.

What else can we expect from the producers of these films? After all, this code of morals, based on plunder and violence is also the code of the 'honest' businessmen, although they sit in the soft armchairs of the directors of firms and companies instead of sitting like ordinary criminals, in the electric chair.

Even more harmful sometimes are films which are not so obvious in their praise of the basest and most animal instincts of man. The spectator is more strongly affected by a film where the poison is wrapped up in warm humanity, soft humour and touching pathos.

There are also such 'enchanting' films as 'Going My Way' with a well-known American actor Bing Crosby, which was awarded a prize and advertised all over Europe. Here the nets for the spectators' hearts are so musical and laid so cunningly (it is not for nothing that the hero of the film is an unusually cunning snarer of human souls - a young priest) that it is only after the end of the film that the spectator realises how shamefully he has been participating in the action during the two hours while it has been shown.

This film cleverly combines humour, a patriotic theme, lyricism and religious singing for the purpose of slurring over the real cause and the tragedy of prostitution and asserting that child delinquency is best dealt with not by changing the social conditions driving the children to crime, but by collective singing in a church.

And the film as a whole serves as an apologia for the owner of a block of cheap flats making him out to be a benefactor, though this is in fact one of the most repulsive forms of exploitation of the poor classes in America.

Or there are such 'enchanting' films as 'Anna and the King of Siam' singing unqualified praise of the superiority of the white races over the Siamese semi-apes and of the missionary role played by an American governess who set out to win the savages over to the biblical virtues of humility and love. The action takes place in the sixties of the last century when the Siamese were concentrating all their efforts on asserting their independence against the attempts of England and France to seize Siam in their colonising claws. There is no mention of all this, instead we see a light ironical sometimes moving picture, often dramatic, always witty and apparently quite innocent. But it would be difficult to find more subtle propaganda of the colonial politics which make the average American either indifferent or sympathetic to disgraceful acts now being committed in places so far from Siam as

"Indonesia, in the lawless realm of Field-Marshal Smuts - the Union of South Africa - and the 'independent' Philippines.

"The makers of films are particularly cunning when it comes to dealing with the problem of the relations between employers and employees, whether it be a factory owner and the workers, or a big landowner and his tenants. Films showing clashes between labour and capital now appear fairly frequently on the American screen; reality is too full of these problems and interest in them is morbidly keen. And the American cinema loses no opportunity of expressing an opinion on all questions which interest, trouble or excite the spectator. The spectator is worried over problems of social injustice? All right, here we have this little theme, adapted and effectively treated. The magic hand of the film director makes it harmless whilst preserving the external drama.

"The methods of treatment are many and various. As an example let us take an average horror film 'Dragonwyck', a film about a crime punishable by death. The slightly unbalanced owner of the castle 'Dragonwyck' using a magnolia bush slowly poisons his wives one after another because they are unable to give him their heir he desires. A considerable part of the film, however, is devoted to showing the differences between the owner of vast lands and the semi-beggared tenants working for him.

"The film is interesting because of the topicality of the theme. But how to avoid coming up against the sacred principle of the right to possession of vast areas of land? The answer is very simple. The crime of the owner of the castle attains such monstrous proportions that the typical is lost sight of in the exaggeration of the individual case. The film shows not the evil of the system, but the evil of the individual representative of the system. As a result, the spectator's anger is roused by the fact of a rare screen criminal, and not by the sight of the evil of the system, one completely putting the other out of mind.

"And no one notices that a clever substitution has been made before his eyes: the screen criminal heroically takes the bullet that should have been aimed at the system.

"And at the end of the film the criminal too is absolved of his sins - posthumously. For this purpose he is declared mad which makes it possible to excuse the dastardliness of his crimes and to exaggerate them to a point impossible in real life, thus dissociating them from the actual social system.

"The wolves have eaten their fill, but the sheep are still alive; the spectator has been thrilled by a film on a dangerous contemporary theme. The film earned money. Crime has been shown in the most vivid colour. Crime has been punished. The basic principal has not been shaken. And the evil doings of which the criminal is 'medically' innocent are expiated by allowing the victim to shoot the criminal.

"The ability to take any theme, even one which in view of conditions in America would appear most slippery and dangerous; not to avoid such a theme but to retain its outward form and by means of exaggeration (or some other means) to reduce it slowly and smoothly to self-destruction and final nothingness - this is probably one of the most cunning characteristics of the American cinema.

"Films of this type give rise to a cynical inhuman attitude to reality. The men behind the Hollywood businessmen aid to deprive the average American of all feelings of honour, to make him cynical and egoistical. This is necessary lest he protest against the violation of laws and justice occurring daily, hourly in America. It is necessary lest there well up in his heart indignation against the betrayal of those who shed their blood in the battle of Stalingrad, on the vast fronts of the Soviet Union where the fate of mankind was decided. At that time the papers, the radio and books all spoke about the Russians as valiant allies. Now all the filthy, dirty, dark elements have come to the surface, so that the muddy water obscures the thought of everything fine, pure and progressive.

"The American cinema is well equipped with the latest filming and projecting apparatus, uses all the latest production technique. On the sets of Hollywood towns, forest, or Egyptian scene can be built in an instant. But this technically advanced cinema is used in the service of ideas only slightly in advance of the stone age. The statue of Liberty at the entry to New York port has long ceased to be a symbol of liberty even for the United States. In 'democratic' America the cinema has become one of the weapons in the fight against freedom and democracy. How far behind us 'advanced' America is lagging! As regards social problems, America belongs not to the 19th century, but rather to the period of the middle ages and the crusade whose bonfires twinkle so familiarly at the bonfires of the lynch courts fed with high-quality petrol.

"The skill, inventiveness and technical mastery of the American cinema are used in the service of darkness and oppression - fundamental characteristic features of the cruelty and unjust system of imperialistic society.

"American films contribute actively to the consolidation of this society by imposing ideas upon the people.

"Thus the most vital of the arts - the cinema - is playing the most deadly and destructive role.

"Then we think of this, it makes us appreciate even more our young, healthy growing art - a vital, national art.

"31.7.47"

"Culture and Life."

V. SOVIET ACTIVITIES IN HOLLYWOOD
(September 16, 1948, to July 15, 1949)

No activity in this field is known inasmuch as the Vice Consulate in Los Angeles was officially closed on January 15, 1948, and all Soviet personnel were transferred from Los Angeles.

VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

The House Committee on Un-American Activities publicly announced on June 20, 1945, that it had voted to investigate subversive activities in Hollywood to determine whether film stars and producers were involved in a plot to overthrow the Government.

It would appear that this decision on the part of the Committee was reached as a result of articles appearing in Los Angeles newspapers following a meeting in the City of Los Angeles on June 8, 1945, sponsored by the "New Masses," a Communist publication, and held in honor of William Gropper, cartoonist for the publication. Principal speakers included Richard Bransten, also known as Bruce Minton, former contributing editor of the "New Masses," and his wife, Ruth McKenney, also a former contributing editor of the "New Masses," as well as Joseph Foster, film editor of "New Masses." With regard to Richard Bransten and Ruth McKenney, it will be recalled that on September 19, 1946, these individuals were expelled from the Communist Party for an unauthorized release of a report on the National Plenum of the Communist Party held in July of 1946.

The Los Angeles papers reflected that the speakers indicated that Communist propaganda and activities in the future would be centered around Hollywood, that Communists were seeking to strengthen their ties with the White House, that pressure must be exerted to continue lend-lease to Russia and that "the thousands of pretty young girls in our Communist Youth Movement must volunteer as hostesses in USO's, canteens, churches, social groups-- wherever the soldiers, sailors, and marines seek recreation and are prone to listen to persuasive voices." The latter quoted statement concerning young girls in the Communist movement appeared in the Los Angeles Examiner. However, the Agents of the Los Angeles Office who were in attendance at this meeting stated that this quotation was an inaccuracy on the part of the paper. The Agents attending the meeting also pointed out that the Examiner made the statement that the program presented had been "carefully blueprinted in New York City by Earl Browder and other American Soviets." No such statement in fact had been made at the meeting.

The Congressional investigation was held as a result, and following the investigation the Committee prepared three confidential reports. The first report contained many blanket statements and conclusions which did not appear to be supported by evidence.

The first section of this report was devoted to the naming of some of the prominent Communists in Hollywood. The second section dealt with the Actors Laboratory, a Communist-influenced group, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions (formerly known as the Hollywood Democratic Committee), the Emergency Committee on KFI, the Anti-Defamation League, the Peoples Educational Center and the Hollywood Writers Mobilization, all of which were referred to as Communist-inspired groups, with brief statements concerning the activities of known Communists connected with these groups.

The next section set forth a list of names of individuals "believed to be" members of the Party in the Hollywood area. Section Four dealt with Communist activities in the various guilds in Hollywood and contained for the most part general statements concerning these guilds.

Part Five entitled "Communists in Labor Unions," was devoted in the main to Herbert K. Sorrell, one of the principal figures in the motion picture industry strikes. Part Six entitled "Russian Government's Interest in Motion Pictures," discussed primarily the visit of Mikhail Kalotozov to Hollywood. Kalotozov, who was in Hollywood during 1943 was a representative of the Soviet Film Industry, Soyuzintorgkino. The motion picture, "Mission to Moscow" was also discussed in this section, particularly with regard to the newspaper comments made concerning it, indicating that the picture was nonfactual and untruthful. The conclusion of the report discussed the aforementioned Communist meeting held in honor of the "New Masses." A considerable portion was also devoted to the alleged trouble that Ivan Levedoff, actor and writer, had in obtaining employment because he was opposed to Communists and Communism.

The second report, which was called a supplemental report, was dated September 28, 1945, and reviewed the publications: "International Theater," said to be an official publication of the International Union of the Revolutionary Committee, published in Moscow, Russia; "The New Theater," an American publication, the organ of the Workers Committee, which was a section of the International Union of the Revolutionary Theater; "International Literature," said to be an organ of the International Union of Revolutionary Writers published in Moscow; and the "T.A.C. Magazine," an American publication sponsored by the Theater Arts Committee. The international and Communist connections of these publications from available copies were reviewed and set out in this report.

The third report, another supplemental report, issued early in

1946, limited its scope to the activities and affiliations of the Communist activities engaged in by the writers employed by Metro-Goldwyn Mayer Studios.

This same Congressional Committee on December 3, 1946, held a preliminary hearing in Los Angeles concerning the Communist activity in the film industry and, according to reports received, only three witnesses were called and the hearings were superficial. The Committee announced, however, that it would return in January of 1947 to conduct extensive hearings on all phases of this type of activity in Hollywood.

The next statement concerning Communist activity in the motion picture industry was made by you in your testimony before this group on March 26, 1947. On this occasion you pointed out that the Communists launched their attack in Hollywood during 1935, directing their activities at the infiltration of labor unions and so-called intellectual and creative fields. You stated that the Communist activity in Hollywood was effective and was furthered by Communists and Communist sympathizers who used the prestige of prominent individuals in the film colony to further their cause. You also stated that the Communists endeavored to insert into motion pictures Communist propaganda and to eliminate anti-Communist statements.

Following your testimony you will recall that Eric Johnston, of the motion picture industry, testified before this Committee. The Washington Post in reference to Johnston's appearance quoted him as stating, "As for there being Communist influence in the movies, such an accusation is absurd. If Hollywood were a Communist network, I should not be attacked every morning in the 'Daily Worker'! -- as I can assure you I am ----."

As you will further recall, Father Cronin telephonically advised Mr. Tamm that Johnston had requested him to draw up a program for the elimination of Communists in the motion picture industry. You will also undoubtedly have noted that Mr. Johnston and his associates have retained former Secretary of State James F. Byrnes. Byrnes, however, is only to act in an advisory capacity concerning the pending Un-American Activities hearings on Communism in the motion picture industry. These actions on the part of Johnston do not show a consistency with his statements as quoted in the Washington Post and referred to above.

Confidential Informant [REDACTED] of the Los Angeles Office, advised that members of the Un-American Activities Committee arrived in Hollywood on May 8, 1947, amid a great fanfare of press releases and headlines, to conduct an inquiry concerning Communism in the motion picture industry

and to ascertain specifically the activities of Hanns Eisler, the brother of Gerhardt Eisler, who is employed in the motion picture industry as a writer.

Novelist Rupert Hughes testified before the Committee on May 13, 1947, at which time he stated that Communists dominated Hollywood to a large degree and specifically mentioned Charlie Chaplin and John Howard Lawson. Jack Warner, Vice President of Warner Brothers Studio, also is said to have testified and complimented the Committee on the work it was doing.

Chairman Thomas of the Committee complimented Adolf Menjou for his enlightening presentation before the Committee, stating that Menjou testified that Communists in the film industry were so powerful that many of the "little people" were afraid to move against them.

Mrs. Lola Rogers, mother of Ginger Rogers, who appeared before the Committee, referred to "The Little Red School House" as being the People's Educational Center in Hollywood and also testified concerning an alleged Communist statement that her daughter refused to say in the motion picture "Tender Comrade."

Robert Taylor also testified, relating that he was forced by Lowell Mellett, former Administrative Assistant to the late President Roosevelt, into playing in a motion picture which favored Russian ideologies over America. The Los Angeles Examiner of May 15, 1947, from which this information was obtained, reflected that Mellett was also affiliated with the Office of War Information as the Director of the Motion Picture Division. The article further reflected that Mellett specifically came to Hollywood for the express purpose of overruling Taylor's objection to appearing in the 1943 release "Song of Russia."

Other individuals prominent in the film world who appeared before the Committee included screen actor Richard Arlen and Henry Ginsberg, Vice President in Charge of Production at Paramount Studios. Viktor Kravchenko, estranged Soviet official, appeared before the Committee and was quoted by the Los Angeles Examiner for May 17, 1947, as having stated that Hollywood was a serious intellectual front in the United States and it was necessary to clear Hollywood of the Communists and Communist sympathizers.

The New York Times of May 17, 1947, quoted Chairman J. Parnell Thomas of the Un-American Activities Committee as asserting after a week of hearings on subversive activities in Hollywood that "ninety per cent of the Communist infiltration" was in the screen writing field, but that the Federal

Government had also abetted the work. He related that in the testimony of fourteen actors, writers, and producers, a very outstanding point that appeared many times was the influence of the "Government in aiding the Communist conspiracy."

The article also reflected that Mr. Thomas stated he reported testimony reflecting that even the White House exerted its influence on certain people in Hollywood to have certain pro-Russian motion pictures filmed during the regime of the late President Roosevelt.

He also indicated that he was not only referring to the incident which came out as a result of the testimony of Robert Taylor, but to other statements made by actors and producers who indicated how the Government persuaded them to put out Communist propaganda in their productions.

On July 21, 1947, it was ascertained that the Un-American Activities Committee had retained the services of former Special Agent H. Allen Smith and A. Bernard Leckie to investigate Communist infiltration of the motion picture industry in the Hollywood area. In connection with this assignment, Mr. Smith called at the Bureau and was interviewed by Mr. J. P. Mohr, at which time he advised that he had been retained by the Committee at the rate of \$25 per day and that his legal associate, former Special Agent A. B. Leckie, would receive \$22.50 per day. Smith related that he had been informed that the objective of his investigation was to line up friendly witnesses and those unfriendly witnesses which the Committee will desire to call. He said it was his purpose to line up approximately 25 or 30 good witnesses who can through proper questioning expose the entire Communist infiltration of the motion picture industry. According to Smith, he gathered the definite impression that he could anticipate considerable pressure to buy him off and to buy off his investigators. He anticipated this pressure would come from Eric Johnston and through sources employed by him. He related that he was informed that two of Johnston's representatives visited the Committee in an effort to find out what the Committee intended to do and how far they intended to go in their investigation of Communism in Hollywood. Smith related that he understood that Congressman Thomas told these representatives he wanted to have nothing to do with them and kicked them out of the office. Smith indicated that he would keep the Los Angeles Office of the Bureau fully informed of his activities and that he is desirous of letting the Bureau know of anything pertinent to our investigations which may come to his attention.

On July 23, 1947, SAC Hood had a lengthy interview with L. B. Mayer of MGM Studios concerning the hearings conducted last spring by the Un-American Activities Committee. According to Mayer, the Committee did itself a great deal of harm by publishing the testimony of Robert Taylor, inasmuch as it was

understood by Taylor and other witnesses that their testimony was to be "off the record." Mayer stated that Robert Taylor was mistaken about the actual facts to which he referred, and Mayer attributed this to Taylor's antagonism toward Communism and related that if necessary he, Mayer, would have to state that Taylor was mistaken. Mayer related that at one time during the war he received a telephone call from Elmer Davis, the head of the Office of War Information, requesting that the film "Mrs. Miniver" be released nationwide as soon as possible in an effort to combat the strong anti-British feeling which was developing in this country. Instead, therefore, of playing large houses in the big cities, which is done with big pictures, it appeared almost simultaneously throughout the country. As a result, the studio's gross was approximately \$5,000,000 less than it would have been had it been distributed in a normal way. He related that sometime later, Government officials were most anxious that some kind of a picture be made to put the Russians in a better light with the American people. Consequently, the film, "Song of Russia," starring Robert Taylor, was made by MGM. Mayer, according to Mr. Hood, could not or would not state exactly who had requested that this film be made. Mayer stated that there were many governmental agencies maintaining liaison with the studio and that he could not recall which one of them handled this particular picture. He stated that he recalled that there was some Communist propaganda in the script as it first appeared and he ordered that all references to collective bargaining and the like be stricken. Mr. Mayer related that he is certain that the film contains no Communist propaganda. Mayer told Lowell Mellett and the Secretary of the Navy, Frank Knox, that he did not care whether they made the picture or not, but if the Government wanted it made and wanted Taylor in it, then it would be necessary that his induction into the Navy Air Service be postponed until the picture could be completed. It was felt that if his Naval induction was held up, he might be inducted into the Army by his Draft Board and, therefore, it was necessary to make a deal with the Draft Board to defer his induction, resulting in Taylor being permitted to remain and the film being produced. Mayer stated positively that this was the real truth of the story, and that Taylor was not ordered by anyone to make the film and he feels that when hearings are held in Washington in September, Mellett's testimony and his, Mayer's, if he is called upon, will make the Committee look ridiculous for having jumped at the publicity on Taylor's erroneous statement.

It is of interest to point out that Mayer was frank to admit to Mr. Hood that he knew there were some Communists in his studio and related that he was willing to discharge all these Communists, but that if he did so his Communist writers would be grabbed up by other studios immediately and paid more money than he is paying them at the present time. This, apparently, was his excuse for having these people on his pay roll.

The Washington Evening Star on July 30, 1947, carried an Associated Press release reflecting the statement made by Representative Nixon, Republican of California, in which he said that the Un-American Activities Committee intends to name names and to produce witnesses who will testify that they have seen persons prominent in Hollywood at Communist meetings and who will report what they said. Nixon related that most of the big stars who may figure in the inquiry will be listed as "tinged with pink, rather than as bright red Communists." According to Nixon, whether any actual Communists or fellow travelers will testify at the hearings, even under subpoena, will develop later. He said that they may follow the Party line of refusing to testify on the grounds that they would incriminate themselves.

The Washington Times-Herald on August 27, 1947, carried a United Press release indicating that former Undersecretary of State Sumner Welles; George Messersmith, former Assistant Secretary of State and Ambassador to Mexico and Argentina; Joseph Saboretti, Assistant Immigration Commissioner; Clarence R. Porter, Chief Inspector of the Immigration Service in Calexico, California; and Mr. P. C. Hutton, Second Secretary and Consul of the United States Embassy at Guatemala City, were to be subpoenaed before the Un-American Activities Committee. Specifically, the Committee, according to the article, wants Welles "and presumably the other four," to explain how and why Hollywood writer Hanns Eisler, brother of Gerhardt Eisler, got official permission to enter and remain in the United States.

[REDACTED] the House Committee on Un-American Activities confidentially furnished Special Agent in Charge R. B. Hood of the Los Angeles Office with a list of possible unfriendly witnesses whom the Committee intends to subpoena in connection with the pending hearings of the Committee in Washington, D. C., to be held in the latter part of this month:

Berman, Lionel
Bessie, Alvah
Cole, Lester
Collins, Richard J.
Cromwell, John
Drytryk, Edward
Garfield, John
Kahn, Gordon
Kibre, Jeff
Koch, Howard
Larlner, Ring, Jr.
Lawson, John Howard
Maltz, Albert
McKenney, Ruth

Milestone, Lewis or Louis
Morley, Karen
Odets, Clifford
Ornitz, Samuel
Parks, Larry
Pomerance, William
Revore, Ann
Robinson, Edward G.
Salt, Waldo
Stapp, John
Stewart, Donald Oden
Trumbo, Dalton
Tuttle, Frank

██████████ also advised Mr. Hood that the following individuals are intended to be used as friendly witnesses:

Brewer, Roy E.
Chase, Gordon
Cooper, Gary
Disney, Walt
Gibbons, Cedric
Hughes, Rupert
McCarey, Thomas Leo
McGuinness, James
Menjou, Adolphe

Moffitt, John Charles
Montgomery, Robert
Murphy, George
Rand, Ayn
Reagan, Ronald
Rogers, Lela E.
Ryskind, Morris
Taylor, Robert
Wood, Sam

In connection with this pending hearing, ██████████ has confidentially advised Mr. Hood of a recent telephonic conversation he had with Robert Stripling of the House Committee on Un-American Activities. According to ██████████ he was advised that a tremendous amount of pressure had been put on the Committee by all sources, including Congressional, to call off or otherwise influence the Committee's action on this pending hearing into Communism in the motion picture industry. ██████████ related that in his conversation with Stripling, he proposed that the witnesses be called approximately as he has indicated in the schedule prepared by ██████████ for the hearing; however, Stripling was not in complete accord with ██████████ desire in this regard.

Investigator ██████████ has informed Mr. Hood that he is concerned over the procedure and method of operations to be utilized by the Committee in handling the pending hearing. ██████████ has related that he has definitely promised the witnesses from California that they are going to testify along the lines which he has discussed with them. ██████████ related that a great number of the witnesses are worried that the Committee in an effort to create publicity will go off on some tangent. He related that he has tried to point out to Stripling that he wants to give the impression that the inquiry is not one to attack the industry but rather to show that the motion picture industry is being attacked by the Communists. ██████████ related that it is his desire to show that the House Committee on Un-American Activities is endeavoring to expose this Communist activity and thus strengthen the position of the industry.

██████████ has indicated that he intended to proceed by air to New York on September 18, 1947, and on the following day meet with Mr. J. Parnell Thomas, Chairman of the Committee, as well as other members of the Committee in order to make plans for the hearing. Prior to leaving California, ██████████ furnished Special Agent in Charge Hood of the Los Angeles Office with a copy of a schedule of witnesses which he hopes will be used at the hearing. This schedule is set out in its entirety hereinafter:

"After several discussions between James McGuinness, Morrie Ryskind, A. B. Leckie and H. A. Smith, the following tentative schedule of witnesses has been arranged:

1. Jack L. Warner
Co-Owner, Warner Brothers

Time allowed: $\frac{1}{2}$ day

Comment: From reading Warner's previous testimony, it appears that it is the best that we have, and he can lay a fine pattern of Communism in the industry. He can show the trouble that he had and what he did, and express his wonder as to why the others have not followed his actions. He will call them what they are, and state he threw them out.

Let him say that he is an American and even if he has to suffer financially, he does not intend to leave them in his studio, and will continue to suffer financially until such time as he has all Americans. Then, it is interesting to note that last year the Warner Brothers' statement was the best in its history, and it might be that we can bring this in to our benefit. We have not interviewed Warner, and he will not be back until around October 1st, but we are advised that he will not go back on his testimony.

21. Louis B. Mayer
Metro-Goldwyn-Mayer

Time allowed: $\frac{1}{2}$ day

Comment: Mayer can testify regarding 'Son of Russia,' 'Tennessee Johnson,' and the fact that there is no law and until there is a law, he does not feel there is anything particular he can do to Communists. We believe he will say that if there is a law, or if the other studios would get together, he would dismiss them, but he does not want to fire somebody and have another studio get the benefit of it. We think that having Mayer follow Warner will have the psychological effect that Mayer will try to be a better American than Warner.

3. Leo Cherne

Time allowed: 1 hour

Comment: This individual is in New York and his name has been forwarded to Stripling. It is stated that he is very reliable and can lay a general pattern of the development of Communism

4. Roy E. Brewer
Internat'l Representative, IATSE

Time allowed: 1 day

Comment: This individual can lay a general pattern of Communism in the labor industry.

- ** Two unfriendly Communist witnesses should be called at this point, their names to be selected later.

5. Robert Montgomery)
6. George Murphy) All Actors
7. Ronald Reagan)

Time allowed: 1 day

Comment: The first two of the above individuals are past presidents of the Screen Actors Guild. Reagan is now President. They can give the history of Communism in the Guild, and express their opinions otherwise.

- ** Two or three more Communists, to be selected later, should be called at this point.

8. Robert Taylor
Actor

Time allowed: 2 hours

9. Sam Wood
Director-Producer

Time allowed: 2 hours

- ** We should call Lowell Millett here.

- ** A couple more Communists, to be selected later, should be called here: Possibly Richard J. Collins, if we have sufficient information, as he was a writer on 'Song of Russia,' regarding which incidents Taylor and Wood will discuss from the Millett angle.

10. Adolphe Menjou
Actor

Time allowed: 1/2 day

Comment: He will discuss the general situation.

11. James K. McGuinness
Vice President, MGM

Time allowed: 1/2 day

Comment: He will discuss the general situation, the beginning of the fight in the Screen Writers Guild, the young writers' troubles, Authors Authority, and 'Tennessee Johnson.'

*12. Morrie Ryskind
Writer

Time allowed: 1½ hours

Comment: Will discuss the situation in the Screen Writers Guild

13. Borden Chase

Time allowed: 1½ hours

Comment: Will discuss comparison between Screen Writers Guild magazine and the Communist Party line.

** Call a couple more Communists, who should be writers, at this point.

14. John Charles Moffett

Time allowed: 3/4 day

Comment: Will give an analysis of the pictures, following the writers. He might qualify himself by stating that when Gilbert and Sullivan wrote criticisms, they did it as Englishmen, and the Communists criticize everybody on behalf of Communists, and in analyzing the pictures he is keeping in mind Communist Party policies and politics.

15. Rupert Hughes
Author

Time allowed: 2 hrs.

Comment: Can give a general analysis from the writer's standpoint.

16. Lela E. Rogers

Time allowed: 1 hour

Comment: General observations.

17. Cedric Gibbons

Time allowed: 1 hour

Comment: General observations.

** Call a couple of Couple of Communist directors and actors at this point.

18. Gary Cooper
Actor

Time allowed: 1 hour

19. Walt Disney

Time allowed: 1 hour

Comment: In summary, he can state that he believes in Americanism, is against all other 'isms,' and against Communism; Communists will not be allowed in his studio if possible to keep them out, etc.

"30. Leo McCarey

Time allowed: 1 hour

Comment: Concluding witness, from his statements regarding Americanism, that he will not permit Communists in his pictures, etc. Would not make a picture with Hepburn, etc.

Note:

If we call Lewis Milestone as an unfriendly witness, he probably should be subpoenaed just before Cooper, and if we locate Louis D. Lighton and he can testify, we should probably substitute him in place of someone else, possibly Lela Rogers; or let him testify along with Cooper.

One reason for calling Cooper and McCarey the last day is that they are both engaged in a picture, and if we can bring them back together we will save them thousands of dollars.

From the above schedule, we have first the studio heads, followed by the labor and technical experts, followed by actors from the Screen Actors Guild standpoint; then the special incidents of Robert Taylor. "Song of Russia," Wood, and Lowell Millett; followed by general witnesses; then the Screen Writers Guild, the picture analysis, and closing with three witnesses who are very pro-American."

INVESTIGATION OF
COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY
BY THE
COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

Activities of "Unfriendly" Witnesses and their Attorneys
or Associates Prior to October, 1947, Hearings

On the morning of October 4, 1947, Rob Silberstein, secretary of the National Lawyers Guild in Washington, D. C., contacted attorney Dave Rain who was co-counsel for Gerhardt Eisler. Silberstein stated that the Guild is seriously considering the organizing of a meeting under the auspices of the Guild's National Committee on Civil Rights and they would discuss the activities of the Congressional Committee from the standpoint of procedure and violation of basic policies. He indicated that this would be followed up by a spokesman of the subpoenaed movie people with such individuals as Ring Lardner, Jr., speaking and former Assistant United States Attorney General O. John Rogge presiding. The tentative date for this meeting was October 17, 1947. Rogge stated that he thought the Progressive Citizens of America was going to have a meeting in this regard. Silberstein advised that the people in California had indicated preference for a non-political forum and in view of this, the Progressive Citizens of America understood that the National Lawyers Guild was considering the meeting and although reluctant, had given up its plans in this regard.

The above information was obtained from [REDACTED]

The Los Angeles Field Division advised on October 7, 1947, that John Howard Lawson in a discussion with George Pepper, the secretary of the Arts, Sciences and Professions Council of the Progressive Citizens of America stated that Herbert Biberman and attorney Ben Margolis were quite insistent upon having the meeting in Washington prior to the commencement of the hearings and felt that it would lessen its effect to have the meeting after the hearings started. Lawson stated that they had felt so keenly about it that they agreed to hold the meeting tentatively on October 19, 1947. Pepper indicated that Bartley Crum, one of the attorneys for the "unfriendly" witnesses, would appear at the meeting and speak on the topic of "Literature" and that Ring Lardner's topic would be "Mass Media of Communications and Why Reaction Attacks the Artists." Pepper and Lawson discussed the various places at which the meeting in Washington could be held and it was indicated that most probably it would be held in the Press Club.

On October 8, 1947, Dave Rein again contacted Bob Silberstein of the National Lawyers Guild. On this occasion Silberstein inquired if Rein had made any progress with regard to the pending meeting. Silberstein indicated that as soon as they got clearance from Bartley Crum they would proceed. Rein mentioned that when they got all the collective talent together from Hollywood they could put on a little skit of some sort rather than merely have speeches. Silberstein, however, pointed out that all of the people subpoenaed with the exception of one, referring to the "unfriendly" witnesses, were writers. Rein insisted, however, that in view of the Hollywood aspects they should do more than merely say that the Committee "stinks."

The above data were also obtained from [REDACTED]

On the same date Martin Popper of the National Lawyers Guild, who also assisted in a legal capacity the attorneys for the "unfriendly" witnesses, contacted one Abe Unger in New York City. During this conversation, Popper indicated that they would endeavor to secure either Representative Jacob K. Javits or Congressman Adolph Sabath. Also, during the conversation, as possible Congressmen which should be contacted in an effort to have them attend the meeting mention was made of Richard J. Welch of California and Representative George H. Bender of Ohio.

The above information was obtained from [REDACTED]

On October 16, 1947, Bartley Crum in San Francisco conferred with Max Lowenthal, advisor to the American Jewish Conference with offices in New York City, David Wahl and Charles Kramer in Washington, D. C. Lowenthal first contacted Crum and began by stating he understood that when Crum arrived in Washington there was going to be so much going on that they would wish to God they never had heard of this Committee, still less of Crum. Lowenthal inquired whether John (Pierkes?) had sent Carlson something and Crum said it had not arrived as yet. Crum indicated he was flying East tomorrow, would be in Chicago tomorrow morning, and in Washington Saturday noon. Lowenthal inquired specifically concerning Crum's program upon arrival.

Crum explained they were not going to be recalcitrant, not going to be offensive, not going to be defiant. He said they would make a motion to squash the subpoenas immediately on the ground that there was no lawful legislation, and that no (?) legislation can come about as a result of this investigation; secondly, that this is a thought control deal. He stated they were all going to take the oath and remarked he had a hell of a row with the extreme left group and last night made them take the oath of allegiance and pledge to the flag.

Crum continued that on the hearing they would demand open hearings and the right to cross-examine adverse witnesses. Also they were going to demand the right to file statements and would try and make a headline every morning before 11 o'clock. Wahl interrupted to inquire if Crum desired to be met by the press at the plane, and Crum indicated he did.

Lowenthal then volunteered his personal views declaring Crum could throw them (Committee) in the wastebasket and recalled in a previous instance on the Senate side Wendell Willkie had scared the life out of Committee members without doing a really good job. Lowenthal declared this Committee has been set up by Congress to conduct thought control and stated there is no sense trying to attack it on that ground or on the ground of civil liberties.

Lowenthal stated they are so weak and open to attack on grounds which will appeal to the public that if Crum chooses grounds with which the public is unsympathetic, he will throw away a wonderful opportunity. Lowenthal argued Crum's big fight is not at the time of the hearings at all but must be before the hearings. He stated Crum will have to make the issues for the press and should take the offensive before the hearings begin.

Lowenthal told Crum he should get off the plane and Wahl would have a few people to meet him. He suggested that Crum would have to do something in the beginning and should not go into detail but make it very short advising them (press) that he would have plenty more to say at a conference for the press, probably on Monday. Max Lowenthal said Crum should take the gloves off and say these guys should be removed from Congress, and this is one of Crum's principal purposes in coming to Washington to present the facts on that.

Lowenthal continued on Monday at a press interview Crum should present some of the movies in which the witnesses participate, not the whole list, but three or four. Crum commented they have the whole list of everything. Lowenthal observed they are completely American in the American tradition and what the Committee is trying to do is interfere with this industry telling it how it should operate. He said they are trying to set up a Congressional board of censorship which is an interference with private American enterprise.

Lowenthal continued Crum should consider a further press interview on Thursday. He counseled taking up the question of the Committee and what they have failed to do and mentioned material is being prepared for Crum now.

Lowenthal said two members of that committee are on the Veterans Affairs Committee and have bottled up information. Lowenthal said a couple of men on the Committee are on the House Committee on Education and Labor which has to do with housing and they haven't done a damn thing about that. Instead, they take a hundred and fifty-day holiday and run off a little fracas of this kind. Further, they have a few other points like that, all indicating these tax-exempt Congressmen should be removed.

Lowenthal mentioned he had a lot of stuff for Crum, and that John (Dierkes) had sent him some stuff. Lowenthal said he was meeting John tonight and also meeting another guy in New York tonight who may have to come down here. Lowenthal said he would be back Sunday night or Monday.

Lowenthal again referred to the legal motions Crum had mentioned and stated he does not think very well of these motions, that they are small stuff and will get him absolutely nowhere, and if he has not won his battle by that time, he is licked.

Lowenthal observed the Committee may be unwilling to allow Crum to have available the necessary facilities to enable the public to know what's going on including television, radio, movie tape, programs, etc. He urged Crum not to ask for a damn thing but have them there and produce them and be able to show all the facilities for getting the facts to the public are proper and if any are excluded the newspaper boys will write the necessary stories. Crum remarked the camera men are already on their way. Lowenthal said when the men go into action the Committee will be scared to death and every flash bulb which goes off will look like a bomb.

Lowenthal further suggested at the second or third press conference prior to the hearings Crum should have present a committee of actors and actresses. Crum advised Lowenthal that David Solovick, Katherine Hepburn, and a group of about ten others of similar status are going east and want to know why they have not been subpoenaed. Lowenthal indicated they should be at his press conference after Crum said they would be working with him. Lowenthal said they were some beautiful girls for the press conference.

In concluding, Lowenthal advised Crum he was going to help him all he could but warned Crum to bear in mind that in his talks with Crum only one other person was present and that was Dave (only) and he does not want anyone else to learn about it.

The above information was obtained from [REDACTED]

The Los Angeles Office received a photostatic copy of a memorandum dated October 16, 1947, which was being circulated among various executives of the motion picture industry in the form of a petition. This memorandum was furnished by Confidential Informant [redacted] motion picture executive, who stated that David O. Selznick and John Huston were the persons behind this activity. With regard to Selznick, [redacted] said that he "is as far to the right as you will find anyone in this business." [redacted] stated that he felt that this memorandum was the work of Selznick personally because of the wording and the manner in which it was set out. According to [redacted] he was also asked to sign this document and to subscribe to its principles but he refused by stating that he was a member of a group which has its own campaign currently going forward in connection with the Congressional hearings and his group hopes for exposition of every Communist in Hollywood.

[redacted] said that he also did not agree with the document because "I have every moral and legal right to get rid of Communists working in my studio." He said that he sees no "point in putting the Committee against the FBI" in connection with the investigation of Communism. He was of the opinion that the wording in the memorandum, "I resent the careless hurling of the word 'Communist' at every left wing member of the Democratic party and even its more radical-splinter groups," is an error and that in so far as he was concerned "the Communist spearheads are those groups which are far to the left."

Confidential Informant [redacted]

[redacted] (an actors agency organization), advised on October 17 that John Huston was at his home for dinner and was discussing his activities in connection with the Republican and Democratic Joint Committee of Hollywood. Huston asked [redacted] to subscribe to the principles of the aforementioned memorandum. [redacted] declined, giving reasons similar to those of [redacted] related that allegedly a committee of 15 is actually doing the work in connection with this enterprise and that Huston told him the Screen Directors Guild, with 3 or 4 exceptions, voted to lend its name to the activity.

The Screen Actors Guild under the leadership of Ronald Reagan, actor, refused to become a part of the program and when Emmet Lavery, former head of the Screen Writers Guild, was contacted for his stand, he was noncommittal, neither giving approval or disapproval of the project.

The above referred to memorandum dated October 16, 1947, is set out hereinafter.

"October 16, 1947

"We, the undersigned Republicans and Democrats of the motion picture industry, deplore the fact that Hollywood is about to face another Congressional investigation without proper organization against implications which, based upon all the signs, can be seriously damaging to every individual in the industry, and to the industry itself.

"We question the nature of these investigations, without questioning the privilege of the Congress to make them. We feel that changes in the nature of these investigations are clearly indicated, if basic and fundamental American rights are to be preserved. We believe that the obvious transgressions against these rights include the inability of witnesses to make statements in their own behalf; to be represented by their own counsel; and to have privilege of cross-examination.

"We do not believe that it has ever been the intention that Congressional investigations should take on the aspects of star chamber examinations; or that they should be conducted in a manner akin to proceedings under Fascistic and Communistic regimes abroad; or that they should assume the characteristics of trials, much less trials in which the investigators act as accusers, prosecutors and judges.

"We believe it to be high time that the American people were roused to demand a correction of these un-American practices; and we believe further that until these abuses are corrected, it behooves the people of the motion picture industry to organize in defense of the reputation of themselves and their craft, and the sacred American liberties of the individual and of all media of expression.

"Since this statement is prompted by an investigation into alleged Communism in the use of the motion picture screen, we wish to make clear that we are not making this statement in the belief that there are no Communists in Hollywood. We assume that there are some here as there are everywhere, but if so they constitute an insignificant minority, the parallel of which is to be found in every American industry and in every American medium. We see no reason, other than the political capital and headlines which are to be secured from the seemingly easy target of Hollywood and its people, for singling out the motion picture industry.

"Moreover, if there be any threat from this handful of Communists, there exist government agencies that are thoroughly equipped to handle such threats to the American Government and the American people, namely the Federal Bureau of Investigation and the courts. We believe the Federal Bureau of Investigation, which is maintained at enormous public expense under the able leadership of J. Edgar Hoover, has demonstrated for many years its ability to cope with saboteurs of democracy, in times of war and peace alike.

"Further, the FBI is clearly in a far superior position to either the industry or to any Congressional investigating committee in determining who is, and who is not, a Communist, and from among those who are Communists, which are of the Moscow variety.

"Certainly, the studios of Hollywood have not the slightest obligation, legal or moral, to discharge a man, even if he is proven to be a Communist, until it is clearly demonstrated that he is guilty of treasonable activities. On the contrary, no studio has the right, legal or moral, to discharge a man for his political beliefs; and we wish to go on record as stating that we condemn as un-American any employer who would discharge an employee for any such reason.

"The Congress of the United States has established as a criminal act participation in any activity designed to overthrow the Government of the United States by force. We welcome in the future, as we have in the past, any and every investigation by the FBI looking toward the ferreting out of any and every member of any group that is dedicated to overthrow the government by force, or that gives secret allegiance to any foreign power. We shall continue to extend cooperation looking toward the elimination of any such individuals from the industry, and toward turning them over to the proper authorities, subject only to our refusal to be turned into an American Gestapo in pursuit of individuals who there is no sound reason to believe have treasonable intentions.

"Going beyond such traitors, if any, in our midst, we have no sympathy with, and even less understanding of, those Americans who would trade for our proud democracy a way of life and a form of government which, wherever tried, has proven to be destructive of

the rights and freedoms of the individual, which we so dearly cherish. But, until and unless the Communist Party is outlawed, we demand recognition of the complete right of any American to be a member of that party (or, indeed, of any legally constituted political party), without jeopardy to his freedom or his employment. To hold any contrary view would in our opinion be the unthinkable equivalent of the treatment of democrats in those countries where Communism prevails. We wish ever to be jealous of our Bill of Rights, however much we may disagree with political philosophies which are espoused under its protection.

"We of course feel that if and when it is proven that the Communist Party of America or any other party owes its allegiance to any foreign government, it should immediately be outlawed.

"We of course feel that any person who perjured himself as to his allegiance or any other matter in entering this country should be jailed or deported.

"We of course feel that any individual who secretly and without registration takes his orders from a foreign government, directly or indirectly, is guilty of treason, and should be tried accordingly; but we feel that these trials should be conducted in accordance with basic American principles, with proper rights of defense, and that there should not be substituted for such trials mere demagogic appeals to public opinion. As to the destruction of reputations and liberties by proceedings which are the equivalent of trials but without rights of defense, we feel that the motion picture screen in all its power, as well as all other media, should be alerted and when necessary mobilized, to the end that a defense may be presented to the American people.

"Further, we resent the careless hurling of the word 'Communist' at every Left-wing member of the Democratic Party or even its more radical splinter groups. We resent this exactly as much, and for precisely the same reason, as we have resented the hurling of the terms 'Fascist' and 'tool of Wall Street' at sincere Right-wing Americans of the Republican Party -- including Wendell Willkie, who so nobly and successfully rushed to the industry's defense when it last faced an unwarranted attack and threat.

"Desperately we wish a return to the America of a few generations ago, and of many generations before that, when men of good will and of different political faiths could assemble in town meeting, discuss their political differences, and remain friends. For when the freedom to disagree, the right to dissent, is threatened in America, the whole fabric of our beloved country is in jeopardy.

"We hope, and we have confidence, that we shall be but the first of countless Republicans and Democrats to recognize that it is our duty and obligation as Americans to defend the rights of Americans of political faiths different from our own.

"We feel it would be as outrageously unfair to attempt to brand Hollywood as being Communist-ridden and Communist-dominated as it would be to attack the Bureau of Printing and Engraving as being Communist-ridden and Communist-dominated because it prints the Communist Party symbol and candidates on the ballots which are printed by the government at the taxpayers' expense.

"We have long fought against discrimination because of race or color. We regard any attack because of political faith as being a comparably monstrous and untenable affront to the basic tenets upon which the country was founded, and upon which it has grown to a strength never approached by any other nation in history, a strength great enough to save the very existence of Communist Russia after it had been attacked by its former fellow-conspirator against the liberties of man.

"We regard the investigation as particularly ill-timed in view of the struggle which the industry is making to survive in the face of the recent heavy blows to it abroad, and the consequent severe danger to the preservation of the markets and screens of the world for the greatest, and almost only, medium available internationally in the ideological war which our country is presently waging. This danger obviously extends also to the employment and the standard of living of the thousands of workers in the industry.

"At such a time, we might expect the Congress of the United States and our administration to rally to the defense of the American motion picture, instead of siding our jealous rivals and foreign enemies to discredit it.

"We are tired of our industry, and of our profession, and of our families and friends, eternally being placed in a defensive position by every group seeking notoriety at Hollywood's expense. We have faith that the majority of the elected Congressional representatives of the American people resent equally with us abuses of the powers of the Congress; and that, equally with us, they recognize that these rights flow to Congress from the people, and are intended largely for the preservation of the rights of the people and of every group, large or small.

"More importantly, we are fearful for the civil liberties of other Americans if the people of this industry, always merely the first to suffer from witch-hunts, do not organize themselves in defense of the reputations and employment and liberties of those among the defendants who are innocent of any traitorous activities or intentions - and, being innocent, should have nothing whatsoever to fear. Hopefully, the members of the Congressional committee will so conduct the investigation as to obviate these fears, and thus make our aid unnecessary; but even if this should be true, we believe there has been far too long a delay in the formation of an organization that is prepared to serve notice that a defense is available against injustice to our people and their work.

"Accordingly, we hereby invite other Americans of Hollywood to join with us in the organization of a joint Republican and Democratic Committee dedicated to the preservation of American civil liberties, and to the defense of the good name of the industry and the individuals who comprise it.

"Finally, we wish to point out that none of the undersigned has been subpoenaed; and to the best of our knowledge, none of us is believed to be suspect of treason. However, we wish to make ourselves available for query by the Congressional committee if it sincerely wishes to go further in determining the truth.

"REPUBLICAN AND DEMOCRATIC JOINT COMMITTEE
OF HOLLYWOOD (FOR THE PRESERVATION OF
CIVIL LIBERTIES, AND THE DEFENSE OF THE
PEOPLE OF THE MOTION PICTURE INDUSTRY)"

A reception was held for the "unfriendly" witnesses in Chicago while they were en route to testify at the hearings in Washington, D. C. With regard to the reception Herbert Biberman has expressed disappointment that a mass meeting was not arranged but felt that the reception which they held for them was better than nothing. According to screen writer Waldo Salt, their contacts in Chicago were attempting to get people as influential as possible who would be able to mobilize the city and try to make it a "big civic event." Biberman expressed high praise for the Chicago "Sun" which paper, he stated, intended to give them the fullest coverage and present their case in the "right light."

In addition, Bartley Crum referred to the Chicago reception upon his arrival in Washington, D. C., by stating that the "unfriendly" witnesses had presented their case before the people of Chicago and that these witnesses had received a great deal of sympathy and support from the citizens of Chicago.

On Saturday afternoon, October 18, 1947, Bartley Crum, Robert W. Kenny, and Ben Margolis arrived at the Washington National Airport from San Francisco by way of Chicago. They were met at the airport by David Wahl, Martin Popper and his wife, and John Dierkes. It should be noted that John Dierkes arrived in Washington, D. C., from New York City on the night of October 17, 1947, and obtained rooms at the Hay-Adams Hotel where he also obtained a suite of rooms for Bartley C. Crum who was to reside at the Hay-Adams Hotel during his stay in Washington incognito. John Dierkes appeared to be one of the "steerers" for the legal staff representing the 19 subpoenaed witnesses from Hollywood and did considerable contact work for them with various individuals in Washington.

It will be recalled that Dierkes was formerly with the Treasury Department in the Internal Revenue Bureau and was sent to Hollywood as an official in connection with the preparation of a movie short concerning the Internal Revenue Bureau. While in Washington Dierkes was observed to be in close association with Charles Kramer, who is employed in the office of Senator Claude Pepper in an advisory capacity, and David Wahl, the Washington representative of the American Jewish Congress. Wahl is also known to be a Communist Party sympathizer.

Upon arrival in Washington, the three aforementioned attorneys representing the "unfriendly" witnesses proceeded immediately to the offices of Martin Popper where they remained for a few moments and then went to Room 100-C of the Shoreham Hotel which suite of rooms had been obtained as a headquarters for the legal staff while handling the affairs during the Congressional hearings. These rooms were used by the attorneys for preparing press releases, holding conferences and to prepare and counsel each of the witnesses who they represented.

Activities of "Unfriendly" Witnesses and their Attorneys
or Associates During October, 1947, Hearings


A publicity rally which was referred to in the previous section was held on the evening of October 20, 1947, at the National Press Club Auditorium in opposition to the hearings as scheduled by the House Committee on Un-American Activities. Martin Popper, vice-president of the National Lawyers Guild, acted as chairman of the rally and after introducing each of the 19 "unfriendly" witnesses subpoenaed from Hollywood, by the Committee, he introduced Robert Kenny, one of the attorneys for the group. Kenny, who is the president of the National Lawyers Guild, made the characterization that a "retrogression of centuries to the days when the Elizabethan Master of Revels passed on the plays" is the objective of the House Committee on Un-American Activities in its current investigation of the motion picture industry. Kenny in his statements continued by saying that the Committee was "engaged in a conspiracy to control communication and destroy free speech." Kenny in referring to his unsuccessful attempt before the Committee in its opening session to argue in behalf of a motion to squash the subpoenas issued to his clients, declared the Committee "very well knew that our motion went to the essential validity of the entire inquiry." Continuing his attack on the investigation, he called it a "blatant and undisguised attempt to exercise a dictatorship over a medium of expression."

According to the newspaper accounts, more than 600 persons filled the auditorium. Those in attendance heard in addition to Kenny attacks on the inquiry by Bartley C. Crum and Martin Popper, attorneys for the so-called "unfriendly" witnesses. In addition, the article stated that actor Larry Parks, producers Edward Dmytryk and Lewis Milestone, screen writers Dalton Trumbo and Ring Lardner, Jr., also appeared before the audience, according to the Washington "Evening Star" of October 21, 1947.


Larry Parks called himself a "Wilson, Roosevelt, Wallace Democrat." He declared that certain political figures are setting new standards of loyalty and are trying to impose their own private and peculiar definition of Americanism on what we must all base our answers.

Mr. Dmytryk, director of the motion picture "Crossfire," a current mystery film with an anti-Semitic angle, in his remarks stated that a small energetic group of reactionaries in Hollywood were bent on branding as subversive propaganda such treatment of social problems on the screen and any suggestion that all is not perfect in our country, any characterization of a businessman as greedy for profits (perish the thought) or of the politician who is less than pure of heart.

Wartley C. Crum, before making his remarks, indicated that he was tearing up his prepared speech before the audience and proceeded to unmercifully attack J. Parnell Thomas, chairman of the House Committee on Un-American Activities and members connected therewith. After making numerous derogatory remarks concerning the appearance of Mr. Thomas and numerous caustic remarks in general concerning the hearings, members of the Southern Conference for Human Welfare took up a collection. Crum stated that money received from this collection was to be sent to Paul Draper, well-known dancer in New York City, who was the treasurer selected by the Lawyers Guild and that this money was to be used for publicity purposes in order to defeat and disband the Congressional Committee. In concluding his remarks Crum stated that he had never appeared before such a nauseating-appearing individual as Mr. Thomas and as the day went on he found it difficult for him to control himself to prevent his being sick to his stomach. He then said if there were any FBI Agents in the auditorium, he wanted them to go and tell Thomas what he said and then both Thomas and the Agents could go to Hell.



It should be noted that those present were of the opinion that the photographs were being taken by FBI Agents and that the headquarters of these Agents was the house next to the Athanassov home at which place an FBI Agent allegedly resided. In this connection it should be noted that Agents of this Bureau did not cover in any manner this party and, further, the records of the Washington Field Office failed to reflect that there is any Special Agent of that office residing next to the Athanassov residence nor has any Agent ever resided there. No coverage of this party was made in view of the fact that the informant had assured Washington Field Office Agents that he would be present at the party and furnish full information concerning it.

Informant  stated that the above incident wrecked the festive spirits of the guests. For example, the press secretary of the Rumanian Legation, Alfons Vogel, and his wife decided to leave the party sooner than was actually permissible from the standpoint of etiquette or good graces.

[REDACTED]

As one of the attorneys of the Hollywood celebrities now in Washington, he was asked a number of questions regarding the interrogations. His attitude to the investigation generally was one of ridicule and on a number of occasions he emphasized the fact that this whole investigation, and for that matter the Congressional Committee for un-American activities, was a ridiculous affair and a procedure not unlike the methods used in the past by Hitler and Mussolini. Of the investigations themselves, Drum spoke very lightly, apparently wishing to convey the impression that they were unfounded, uncalled for, and were definitely a breach of the rights and liberties of the American people. In addition, the informant reported that in referring to a certain picture which had evidently been considered as un-American, Drum made the statement that he and his clerks had written a number of letters and had approached openly on occasions the members of the Congressional Committee with the request that the picture be brought before them and shown to them so that they could for themselves decide whether its subject could by any stretch of the imagination be considered un-American; however, he stated that to date the Committee had not complied with their request and had not apparently even answered their letters.

Gradually the conversation shifted from the un-American investigations to the more general topic of Communism and the reaction of the American people to certain events concerning the relationship of this country with Soviet Russia. Bartley Drum startled several of those present by stating that he considered the Soviet attitude as reported by Andrei Vishinsky at the United Nations is, in particular with regard to his vicious attack on warmongers, indicative of poor knowledge and lack of intelligence on the part of the Russians of the attitude and position of the average American.

Crum admitted whereas warmongers did exist in the United States in large numbers, it was a mistake and a grave mistake at that, for Vishinsky to include in his list a person like Governor Earle for example, former Governor of Pennsylvania and former Minister to Bulgaria, who in the opinion of Crum is absolutely of no consequence in the United States and who was actually being honored by being placed on the list of warmongers along with Austin and the rest of them. Crum maintained that the Russians did not understand the sentiments and feelings of the American public and that by their attack on warmongers, they had chosen the wrong approach.

Confidential Informant [REDACTED] further reported that while discussing the possibility of eventual cooperation between the Soviet conception of a democratic social order and the American conception of democracy, Crum expressed the theory rather well substantiated that such cooperation was not only feasible but had in fact taken place throughout the whole war and thus gave sufficient proof that it could be attained. According to Crum, the split between the Soviet Union and this country came immediately after the San Francisco Conference. Without attempting to lay the blame on one side or the other, Crum maintained that in spite of the ideological differences that separated the two countries, up until the said San Francisco Conference they had cooperated rather effectively in defeating national socialism and there was no reason why this cooperation could not be extended over the period of peace.

At this point Crum was vehemently attacked by several members of the party, notably Mrs. Gertrude Evans and an unknown woman who came to the party with Dr. Alper and his wife, both of whom maintained that only the United States was at fault for breaking up the good relations because the capitalists of this country had brought pressure to bear on the people in the Government and as soon as the war was over, had more or less taken over the dictation of the United States foreign policy. The informant reported that Bartley Crum again emphasized that he was not prepared to discuss the faults of either side but that he maintained that such were committed on both sides and no useful purpose could be gained by going over these faults and trying to place the blame on one side or the other.

Reverting temporarily to the investigation of the House Committee on Un-American Activities, Crum expressed the hope that sooner or later someone of the accused, or as he put it, if he himself had been a Communist, he would have taken the stand officially that under the First Amendment of the American Constitution, he was entitled to his beliefs and convictions and thereby free expression. This point was warmly seconded by Dorothy Todd who also expressed the desire to see someone challenge the said Committee for un-American Activities with the stand under the First Amendment of the Constitution. Crum said in effect he would say, if challenged, "Why gentlemen, I am a Communist -- so what;" but on several occasions throughout the evening, he emphasized the fact that he was not a Communist, that he was a Roman Catholic and his political sympathies were with the Republican Party of this country. Informant [redacted] pointed out that this statement was outstanding because on several occasions during the evening he emphasized that point.

On October 22, 1947, through [redacted] it was ascertained that Marguerite Henderson, a clerical employee in the offices of the Maritime Committee and prominent member of the Washington Bookshop, contacted Bob Silberstein and asked him where the funds raised to fight the Thomas-Rankin Committee should be sent. Silberstein indicated that the funds collected were allocated to the Southern Conference for Human Welfare and the National Lawyers Guild which had set up a special fund. Silberstein stated he had heard that Paul Draper in New York City was handling it but stated he was not sure of this and suggested that Marguerite call Martin Popper of the National Lawyers Guild who could be reached at Room 100-C of the Shoreham Hotel. Through this same source it was learned that Henderson subsequently contacted a man, identity unknown, at Room 100-C of the Shoreham Hotel and asked where the funds for the fight against the Thomas-Rankin Committee should be directed. The man advised that he did not know but would try to get Popper to contact Marguerite. Later on the same date through this same source it was ascertained that Henderson was contacted by Don Rothenberg, organizational director of the Southern Conference for Human Welfare in Washington, D. C., and a registered member of the Communist Party, who said that he had found out that the funds were being raised for "the movie people" and that Paul Draper was the treasurer and his offices were located at 131 East 66th Street, New York City.

From [REDACTED] it was ascertained that on October 23, 1947, Wahl contacted John Dierkes. They discussed the whereabouts of Bart Crum and Wahl indicated the last he knew about him was a 3 o'clock appointment with Wayne Morse (phonetic - probably Senator Wayne Morse). Dierkes related an interesting story to Wahl involving a friend who is an old friend of Eric Johnston. Dierkes stated he went around to see him and when he got there this friend walked into Johnston's office with McNutt, Johnston, Cheyfitz, and a public relations man, and McNutt said: "We are up a creek without an oar. Have you got an oar?" Thereafter, Dierkes indicated this show was nobody's game except that of Taylor, Menjou, Gary Cooper, and a variety of people and "the really important characters have been really screwed," and he believes it time for "Bart or some reasonable person to go around and put the heat on these _____," and he does not feel "the kids in his place are prepared to let him do it."

It would appear that Dierkes' idea was to persuade the movie magnates to stronger action and to point out that they were dupes in the hearing. Dierkes continued that their position was to be that the real idea was to put such a thing out of business, suggesting editorials in the New York Times, Washington Post, and Times Herald, that there is really substantial stuff in this business. He referred to some statement that the President had made that afternoon and stated this committee business is Presidential stuff and it is knocking them right off the front page.

On October 23, 1947, after the official adjournment of the Congressional Committee hearings for that day, John Garfield, motion picture actor, after grouping numerous people around and signing autographs announced that they all should follow him into the corridor where he would hold a press conference. He left the caucus room of the Old House Office Building and proceeded to the elevator well immediately outside of the caucus room where he climbed halfway up the stairs and began to read a resolution which denounced the Thomas Committee and indicated that the hearings held by this Committee were an outrage to human decency. After numerous caustic remarks of this type, he stated that he along with eight other individuals had formed a committee which was going to attempt to defend the 19 witnesses from Hollywood who had been subpoenaed before the Committee and demand that a cross-examination be conducted by the committee. This committee was to be known as the Committee for the Defense of the First Amendment of the American Constitution. The other individuals accompanying Garfield were his wife, Julius Epstein, William Epstein, Bernice Parks, Candida Lee (colored), Irwin Shaw, Paul Stewart, Paul Draper, Uta Hagan, and Oscar Senlin. (Aforementioned names are spelled phonetically.)

At this point in the gathering the crowd became boisterous and unruly and Garfield was asked to adjourn to the caucus room for his press conference by the building guards and he indicated the desire that he wanted the public to hear what he had to say. At this point the guards forcibly escorted him back to the caucus room from which the general public was excluded. Several members of the press still remained in the caucus room and they proceeded to question Garfield and the Epstein brothers concerning this newly formed organization and they denied vigorously that it was Communist or anyone connected with it was a Communist or fellow-traveler and they asserted the purpose of forming this committee was for constitutional Democracy. It was obvious after a few minutes that none of the press representatives present desired to further question these individuals other than a representative from the newspaper PM. The indications were that the PM reporter knew that the conference was going to be staged and had a prepared group of questions and he was the only individual who continued to question Garfield and the Epstein brothers concerning their newly formed group. Paul Draper made several remarks condemning the Thomas Committee and numerous remarks that he made were recognized by Agents present as having previously been published in the Daily Worker and were of the general Communist Party line throughout. The conference broke up after approximately thirty minutes duration.

Confidential Informant [REDACTED] who is a member of the Communist Party and an active paid informant of the Washington Field Office, advised on October 23, 1947, that Charlotte Young was employed at Room 100-C of the Shoreham Hotel, working during the hours from one to five pm daily and in addition was doing some work for this group during her evening hours at home. Charlotte engaged in general stenographic and clerical work for this group and made the statement to Informant [REDACTED] that she hoped she would at least be instrumental in bringing about the "death knell" of the House un-American Activities Committee. Informant [REDACTED] stated further that Charlotte Young would have to have considerable pull to obtain this job and in the informant's opinion, Elizabeth Sasuly, Washington legislative representative of the Food, Tobacco, Agricultural, and Allied Workers of America, CIO, probably had a large part to play in this connection. The informant stated that Larry Parks (star of "The Jolson Story"), was very much in evidence in Suit 100-C of the Shoreham Hotel. It is to be noted that Charlotte Young is presently acting as membership director of the Communist Party of the District of Columbia according to Confidential Informant [REDACTED].

On Sunday, October 26, 1947, the Star newspaper published an article bearing a New York, New York, date line of October 25 by the Associated Press entitled: "Pepper and Rankin Debate Film Inquiry in Radio Broadcast." This article relates to a speech delivered by Senator Claude Pepper, Democrat, of Florida in New York City on Saturday evening, October 25, 1947.

Senator Pepper said the House Committee on Un-American Activities investigation of Hollywood is censorship in violation of the Bill of Rights, and Representative Rankin, Democrat, of Mississippi, member of the Committee, replied that the criticism "comes with poor grace from a Senator." Continuing, the article stated that Senator Pepper said: "If censorship begins with the movies, it will next reach the press, the radio, the painter, the musician, and in time the pulpit."

According to the article, this speech was made by Senator Pepper in a Mutual Broadcasting System radio broadcast from New York. Senator Pepper referred to the investigation as a "witch hunt," and said the danger of such investigations comes from the fact that they stifle the American genius for growth and development. They "attempt to produce a safe and even pusillanimous conformity to a stereotype of mediocrity dictated by some self-constituted censor." He said the First Amendment forbids laws censoring in advance, and also laws imposing subsequent punishment, and added: "Fear of punishment, whether through imprisonment or through Congressional Committee defamation, can and does result in a silencing of those who have a right to speak out." Senator Pepper said witnesses were permitted to testify to hearsay and third hand information, immunity, and some of those damaged may never get a chance to defend themselves.

The article further states that earlier on the day of October 25, 1947, former Assistant Attorney General C. John Rogge said that Hollywood figures should refuse to appear before the Committee. Speaking at a Conference on Cultural Freedom and Civil Liberties, sponsored by the National Arts, Sciences, and Professions Council of the Progressive Citizens of America, Mr. Rogge said: "My advice to our Hollywood friends and to all others is not to appear at all." He declared that Senator Pepper did not go far enough when he advised Hollywood artists and writers to appear but to answer no questions pertaining to their private political beliefs or ideas.

Continuing, Mr. Rogge stated that in his opinion the House Committee is unconstitutional. It violates not only the First Amendment, but the Fifth, Sixth, Ninth, and Tenth Amendments, as well. In his opinion, Mr. Rogge continued, no one need appear and testify before such an unauthorized and unconstitutional agency of the Government.

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In the same article it was stated that Representative John Rankin, Democrat, of Mississippi, a member of the Committee, made a talk on the same date from McComb, Mississippi. Congressman Rankin spoke immediately after Senator Pepper's broadcast, and on the same program. Mr. Rankin said civil liberties guarantees do not give the right to anyone to plot to overthrow their government or attempt to spread Communism or any other "ism" to our destruction. Mr. Rankin said the Committee is rendering a great service "by exposing the enemies within our gates and it comes with poor grace for a United States Senator to be giving them aid and comfort by criticizing the Committee." Mr. Rankin also stated that so far as attempting to persecute anyone, there is not a word of truth to it; the Committee has done all possible to get at the facts, and those who squawk the loudest always seem to be those are later convicted.

According to the article, Representative Rankin concluded his remarks by stating: "We have a right to investigate the activities of those Communists who are trying to spread propaganda through the moving pictures. Communism is the greatest menace our civilization has ever known, and anyone who attempts to spread it in this country is an enemy of our Government and ought to be dealt with as such."

Prior to the opening of the morning session of the hearings in connection with the Communist Infiltration of the Motion Picture Industry on October 28, 1947, Rob Hall, Daily Worker correspondent for Washington, D. C., and a member of the National Committee of the Communist Party, USA, was observed engaged in conversation with Martin Popper, vice-president of the National Lawyers Guild. This conversation lasted approximately fifteen minutes and the individuals were observed to look over unidentified pieces of paper in each other's possession. In addition to the above, Rob Hall was observed to converse with Robert W. Kenny, attorney for the 19 defendants subpoenaed before the Committee, a short while prior to the afternoon session of the Committee hearings. From observation of Kenny's face by Agents in attendance, it seemed that Kenny was well acquainted with Hall. The above observations were made by Agents of the Washington Field Office who were in attendance at the hearings.

On October 28, 1947, [REDACTED] were contacted and [REDACTED] stated that she had listened to the radio transcriptions of the committee hearings in Washington and that in her opinion "Thomas is handling this thing abominably. He threatens and intimidates the witnesses." She stated that when Lawson was on the stand, Thomas spoke up pointing out that the former should answer the questions and that "other people on that stand have been cited for contempt and have gone to jail." In the informant's opinion this is a "disgusting exhibition and not American."

Informants pointed out that so far as Hollywood is concerned "they nailed Lawson. The town is shocked. People didn't believe that Lawson was a Communist. The only thing they will believe is the Party card." [redacted] pointed out that he and his wife have been in telephonic conversation with "certain members of the delegation and a lot of people in the delegation are shocked." Those in Washington now feel that "there are only 8 or 9 of those subpoenaed who are Communist." [redacted] continued that should Party cards be produced for the "unfriendly" witnesses "right down the line" that "the effect on this town will be a bomb shell."

The newspaper ads and presentation of Eric Johnston are considered rational and in view of the fact that Johnston with his Chamber of Commerce background, has stated the position of the industry so lucidly, [redacted] says that the conservatives in the motion picture business feel that Johnston has represented the industry very well.

In discussing the Committee generally, [redacted] said that many of his friends whom he considers "liberal" in Hollywood, are convinced of the fact that Smith and Leckie are still in the employ of the FBI and despite the fact that they are called ex-Agents, certain people feel that the FBI has made investigators available for the Committee. [redacted] knows this is not true and has attempted to convince his friends but on most occasions without success. He has pointed out to these persons that these two men were either fired or quit of their own will and have been in other lines of endeavor since severing connection with the FBI, but he feels that he has not convinced anyone of this fact.

On Tuesday, October 28, 1947, [redacted] House of Representatives Committee on Small Business, stated that a friend of his, Mr. Fred Baker, a Republican Committeeman in the State of Washington, was at that time in Washington, D. C., on business. Mr. Baker is an acquaintance of Mr. Bartley C. Crum, one of the defense lawyers for the 19 writers, producers, and directors under subpoena and who is also a member of the Republican Party. Crum on at least a half dozen occasions within a period of two days tried to contact Fred Baker and eventually Baker did see Crum.

Crum told Baker that he had been anxious to talk with him because he wanted Baker to assist him in contacting Speaker Joe Martin, Majority Leader in the House of Representatives. Baker asked why Crum wanted to see Martin and Crum replied "to stop these contempt charges." Baker advised Crum that it was not necessary for him, Baker, to assist Crum in seeing Martin because Crum was already acquainted with Martin. Crum, nevertheless, insisted that Baker, a Republican Committeeman, accompany him to see Joe Martin.

According to [REDACTED] Baker did not accompany Crum and he does not know if Martin had been contacted. During the course of Crum's conversations with Baker, Crum said, "We are losing a lot of good Republicans over this thing." (Referring to the Thomas Committee hearings on Hollywood) Crum said, "We don't want to stoop to a low level in the course of our defense but we do have information that Thomas is a former member of the Catholic Church which he has drifted away from and that, in fact, his true name is not Thomas, but Finny or Feeney, and in addition to this, Thomas was in some way connected with the Van Sweringen Railroad Fraud in 1932. Crum indicated that he did not want to be forced to use this material against the Committee. (It was previously brought out at the time that Eugene Dennis was subpoenaed before the Committee that Thomas' true name is Feeney.)

HEARINGS REGARDING THE COMMUNIST INFILTRATION OF THE MOTION
PICTURE INDUSTRY BEFORE THE COMMITTEE ON UN-AMERICAN ACTIVITIES,
HOUSE OF REPRESENTATIVES, EIGHTIETH CONGRESS, FIRST SESSION,
OCTOBER 20, 21, 22, 23, 24, 27, 28, 29 and 30, 1947

The hearings of the captioned Committee were opened on Monday, October 20, 1947 by the Chairman, the Honorable J. Parnell Thomas. In his opening remarks, Mr. Thomas indicated that the Committee was well aware of the magnitude of the subject which it was investigating. He stated that because of the far-reaching effect which the motion pictures have upon the mass audiences, it was necessary to publicly bring out into the open the Communist influence in the American motion picture industry. He pointed out the over-all infiltration program of the Communist Party was directed at the various fields of endeavor, including the motion picture industry. He stated that the question before the Committee and the scope of its present inquiry was to determine the extent of Communist infiltration in the Hollywood motion picture industry. He indicated the Committee desired to know what strategic positions in the industry had been captured by the Communist elements.

Before the testimony of the witnesses commenced, Mr. Thomas placed his investigators, Messrs. H. A. Smith, A. B. Leckie and Louis J. Russell, all former Agents of the FBI, on the stand and had them fully identified.

Jack L. Warner

The first witness to appear was motion picture executive Jack L. Warner who was accompanied by counsel, namely, Paul V. McNutt. Mr. McNutt represented the Motion Picture Association of America, Incorporated, and the Association of Motion Picture Producers, Incorporated, of which Mr. Warner's company was a member. Mr. Warner in his testimony stated that he has been associated with the motion picture industry for approximately forty-odd years. He entered into the record a statement in which he said that his company was keenly aware of its responsibilities to keep its productions free from subversive poisons. He stated that with all the vision at his command he scrutinized the planning and production of Warner Bros. pictures. He indicated that Warner Bros. production "Mission to Moscow" was made to fulfill the same wartime purpose for which Warner Bros. made such other pictures as "Air Force", "Objective Burma", "Destination Tokyo" and others. He stated that this picture was made only to help a desperate war effort and not for posterity.

Mr. Warner admitted that there were individuals in the motion picture industry whom he considered to be "un-American". The Committee referred to the previous testimony of Mr. Warner before it which indicated that the principal medium through which the Communists have sought to inject their

Communist propaganda into films were the writers. Mr. Warner stated that anyone he thought was a Communist, or anyone who was identified as a Communist in his employ was dismissed at the expiration of his contract. He identified six people whom he let go when their contract expired. They were Alvah Bessie, Gordon Kahn, Albert Maltz, Howard Koch, Ping Lardner, Jr. and John Howard Lawson. He also mentioned in this same connection the names of Robert Rossen, Erwin Shaw, Dalton Trumbo, John Wexley, Emmett Lavery, Julius and Philip Epstein and Clifford Odets.

Mr. Warner injected into his testimony, according to the record, that the majority of these writers never delivered anything. He stated that actually what they did was to take your money and supposedly they were writing your scripts, trying to get these doctrines into the films or working for the Party. Mr. Warner specifically said that he recalled John Howard Lawson trying to inject in one form or another his ideas into his scripts. He referred to a production prepared by the Epstein brothers called "Animal Kingdom". He stated this production was aimed at the capitalistic system, indicating that the rich man is always the villain.

Mr. Warner testified also that his studios were preparing a picture called "Up Until Now". It was indicated that this picture will point out the methods and evils of totalitarian Communism. Considerable discussion and testimony was entered into the record concerning the picture "Mission to Moscow". Mr. Warner in his testimony endeavored to point out that the picture was based on the book of Joseph E. Davies with the script written by Howard Koch. He endeavored to point out that this picture was based actually on the writings of Mr. Davies and his statements concerning Russia in 1937, and not as Russia existed in 1944. Mr. Warner indicated that he has never been in Russia and consequently he could not tell whether or not the scenes or script portrayed in the motion picture were right or wrong.

The complete testimony of Mr. Warner which he gave before the Subcommittee on Un-American Activities on May 15, 1947, heard in Los Angeles, California, was entered into the record. One of the salient points brought out in the May 15 testimony of Mr. Warner was that it is often difficult to prevent the hiring of certain people in the motion picture industry due to the fact that the majority of employees are hired through unions and through the guilds, some of which are Communist controlled. Also, the discharging of subversive employees, he stated, is difficult because of union regulations. Warner indicated that it must be done along seniority lines. He stated that one of the guilds was "pretty pink" and that his company had to close a complete department in order to get rid of them. He stated that this guild was the Story Analysts' Guild. He indicated that it was necessary for them to have this work performed in New York. In conclusion, Mr. Warner stated that he believed that a man should not be deprived of his livelihood because of his

political beliefs. He stated that he would do everything that is humanly possible to eradicate Communist ideology in every form, shape or manner in the motion picture industry.

Samuel Grosvenor Wood

Mr. Wood was identified as a motion picture producer and director born in Philadelphia, Pennsylvania in 1883, who has been affiliated with the motion picture industry for over thirty years. Some of the pictures which he produced and directed in recent years include "Saratoga Trunk", "Goodbye Mr. Chips", "For Whom the Bell Tolls", "Kitty Foyle", "King's Row" and "Ivy".

Mr. Wood stated that he is a member of the Screen Directors Guild. He indicated that the Communists have tried to infiltrate this guild. He stated that there has been a constant effort by these forces to get control of the guild. In fact, he indicated that there is an effort to get control of all unions and guilds in Hollywood by the Communist forces. He indicated that the most serious time in the history of the guild was during the period that John Cromwell was the president. He stated that Cromwell, together with three or four associates, tried to steer the guild into the "Red river" but that he was not successful because the guild was too strong on the other side of the fence. He identified as associates of Cromwell, Irving Pichel, Edward Dmytryk and Frank Tuttle.

Mr. Wood testified that he was the first president of the Motion Picture Alliance for the Preservation of American Ideals. He explained that the cause and circumstances for the founding of this organization was self defense. He stated that the members of the organization, including himself, felt that there was a definite effort by the Communist Party members or Party fellow travelers to take over the unions and guilds in Hollywood. He also related that these Communist forces, if successful in taking over the guilds and unions, would then endeavor to use the industry for the dissemination of Communist propaganda. Wood explained that the organization met opposition from the Emergency Council of Hollywood Guilds and Unions. He indicated that this group was presided over by Emmett Lavery and that operating back of the scenes was Herbert Sorrell. He also referred to a group known as the Free Word which Walter Wanger instigated. According to Mr. Wood, Wanger's first attack was on the basis of "We don't want any home-front Communists here". He did not mention any home-front Fascists. He called it "home-front Fascists" but said nothing about "home-front Communists".

Concerning Communists exercising any influence in the making or production of motion pictures, either past or present, Mr. Wood stated that the Communists are trying but that he thought at the present time Hollywood

was pretty well aware of their activities and they were watching them pretty closely. He pointed out that it isn't only what these Communists get into the films but it is also what they keep out. He stated that if a story has a good point that sells the American way of living which can be eliminated, they endeavor to do it.

In reply to the question, "Is it your opinion that there are Communist writers in the motion picture industry?", Mr. Wood stated that it was not only his opinion but he knew positively that there are Communist writers in the motion picture industry. He stated that he did not think there was any question about Dalton Trumbo, Donald Ogden Stewart, and John Howard Lawson. With regard to Lawson, Wood indicated that "He is active in every piece of Communist work going on".

Concerning examples in which the Communists have exerted influence in the motion picture industry Mr. Wood made the following comments:

"I think the thing that is very important and the thing I was most anxious about is the pride of Americans in working. They are pretty subtle. For instance, a man gets a key position in the studio and has charge of the writers. When you as a director or a producer are ready for a writer you ask for a list and this man shows you a list. Well, if he is following the Party line his nets are on top or the other people aren't on at all. If there is a particular man in there that has been opposing them they will leave his name off the list. Then if that man isn't employed for about two months they go to the head of the studio and say, 'Nobody wants this man'. The head is perfectly honest about it and says, 'Nobody wants to use him, let him go'. So a good American is let out. But it doesn't stop there. They point that out as an example and say, 'You better fall in line, play ball, or else'".

Mr. Wood was asked the question by a member of the Committee as to his feeling concerning the success on the part of the Communists in putting in pictures scenes - or leaving scenes out of pictures - which indirectly attack our system of Government. He replied that it is very important for the American people to understand what you mean by Communist propaganda in pictures. He stated you might refer to some picture where something is mentioned and they would say that it is ridiculous and that there is no propaganda in that scene, because they are looking for some "howl" for Stalin or showing the Russian way of life. He indicated that the Communists do not show that. He stated they have nothing to sell. All they want to do is try to "unsell" America.

Mr. Wood was asked the question during his testimony whether or not he was ever approached by any Government representative regarding the making of a film dealing with the Congress of the United States. He replied that he was and related that he received a telephone call from one Sam Spivak in New York or Washington in which Spivak said there was a very important picture they wanted made, and particularly that they wanted him to make it. Mr. Wood stated that he informed Spivak he was delighted to make anything that would help the war effort. He stated that he was informed that a gentleman would be in to see him on the following day. Mr. Wood related that the next day he received a call from Lowell Mellett. Wood stated that he met Mellett, together with a man by the name of Pointer, at the Brown Derby in Beverly Hills, at which time he was informed that they wanted to make a short showing Congress enacting a law. Wood stated that it appeared a little strange to him because he couldn't figure out how that was going to help the war effort, but continued by stating that when they told him what the subject was he stated, "I was a little surprised".

Mr. Wood related that they immediately started to refer to "Joe" - different members of Congress by their first names. Wood related that they were a little amused about the gentleman "Joe". In the meantime Wood stated he asked, "How is that going to help the war effort?" Following this Wood said they looked at him a little strangely and in a few moments the thing was over and he didn't hear any more about it. He indicated that from their conversations they didn't think highly of Congress. He stated that he presumed Mr. Mellett was a representative of the Motion Picture Section of the OMI.

Mr. Wood, when referring to the method used by the Communists to control labor, stated that they called a meeting starting off by continuous arguments and continuing until after 12:00 o'clock, or at least until the regular members go home and then they pass what they want to pass. He indicated that they liked to put up people who are not members of the Communist Party. He stated, "It is much more favorable to them to have a man who is a good Catholic, for instance, stand up and say 'I am not a Communist', but he is talking for them".

Mr. Wood was asked a question by the Committee as to whether or not the Communists maintained any schools or laboratories in Hollywood for the purpose of training actors or writers. He replied that they have a Laboratory Theatre which is very definitely under the control of the Communist Party. He stated that "Any kid who goes in there with American ideals hasn't a chance in the world".

He also referred to the People's Educational Center in Los Angeles, stating that Director Edward Dmytryk was an instructor at this school. He cited Dmytryk's connection with the People's Educational Center as an example of the Communist penetration.

Louis B. Mayer

Louis B. Mayer in his testimony was identified as the head of the Metro-Goldwyn-Mayer Studios located at Culver City, California. Mr. Mayer stated that he was born in Russia and came to America when an infant. He stated that he entered the United States from Canada. Mr. Mayer related that he has been associated with the motion picture industry since 1907. He stated that he has run motion picture theaters, play houses, dramatic theaters, vaudeville shows, motion picture distribution centers, and produced motion pictures.

Mr. Mayer stated that there are approximately four or five thousand employees at Metro-Goldwyn-Mayer (MGM) Studios. In his opening statement, he stated that Communism is so completely opposed to the principles of democratic government that he welcomed the opportunity to appear before the Committee in an effort to bring out the true facts concerning the reported infiltration of un-American ideology into the motion pictures. He stated that he had maintained a relentless vigilance against un-American influences in the motion picture industry. He stated that it was his hope that the Committee would perform a public service by recommending to Congress legislation establishing a national policy regulating employment of Communists in private industry. Mr. Mayer stated that it was his belief that Communists should be denied the sanctuary of the freedom they seek to destroy.

Concerning the motion picture "Song of Russia" which received considerable notoriety, particularly resulting from the testimony of Robert Taylor at the hearing of this Committee in the Spring of 1947, Mr. Mayer stated that this picture was an act of friendliness to Russia. He indicated that in 1938 MGM made "Minotchka" and shortly thereafter "Comrade X", both of which kidded Russia. He stated that in April of 1942 when the story for "Song of Russia" came to MGM's attention, it seemed a good medium of entertainment and at the same time offered an opportunity for a pat on the back for our ally, Russia. He stated it gave the studios an opportunity to use the music of Tschaiowsky. He related that his studio mentioned this production to the Government coordinators and that they agreed that it would be a good idea to make the picture.

Mr. Mayer stated that he considered Robert Taylor ideally fitted for the male lead but that Taylor did not like the story. He stated this was not unusual as actors and actresses many times do not care for the stories suggested to them. Mr. Mayer related that Taylor mentioned to him his pending commission in the Navy so that he telephoned the Secretary of the Navy, Mr. Frank Knox, and told him of the situation, recalling the good that had been accomplished with "Mrs. Miniver" and other pictures released during

the war period. According to Mr. Mayer's testimony, the Secretary of the Navy advised Mr. Mayer that he thought Taylor could be given time to make the film before being called into the service, and accordingly Taylor made the picture.

Mr. Mayer testified that he felt that the Communists could not get a single bit of Communist propaganda into his studios' pictures due to their "set-up". He stated that the only ones he would have to worry about are the producers, the editors, and the executives, because MGM scripts are read and re-read by so many of the executive force.

Mr. Mayer was asked the question by the Committee whether or not there were any Communists to his knowledge in the employ of MGM. He stated in reply that writers Dalton Trumbo, Donald Ogden Stewart and Lester Cole have been mentioned to him on several occasions in this regard. He related, however, that he had no proof that they are Communists and when he examines the pictures they have written for his studios he cannot find an instance of where they injected Communist propaganda into the pictures.

Ayn Rand, aka
Mrs. Frank O'Conner

In the testimony of Ayn Rand she was identified as a writer, the author of "The Fountainhead" and "We the Living". Miss Rand in her testimony stated that she was born in St. Petersburg, Russia, leaving Russia in 1926. She stated that she has been connected with pictures off and on since the latter part of 1926, indicating, however, that she has been specifically a writer in Hollywood since 1943.

Miss Rand in her testimony concerning the picture "Song of Russia" stated that it had political implications. She stated by way of introduction that in using the term propaganda she meant that Communist propaganda is anything which gives a good impression of Communism as a way of life, anything that sells people the idea that life in Russia is good and that people are free and happy, would be Communist propaganda.

She further stated in her testimony:

"Now, here is what the picture 'Song of Russia' contains. It starts with an American conductor, played by Robert Taylor, giving a concert in America for Russian war relief. He starts playing the American National Anthem and the National Anthem dissolves into a Russian mob, with the sickle and hammer on a red flag very prominent above their heads. I am sorry, but that made me sick. That is something which I do not see how native Americans permit; and I am only a naturalized American. That was a terrible touch of propaganda. As a writer, I can tell you just exactly what it suggests to the people. It suggests literally and technically that it is quite

"all right for the American National Anthem to dissolve into the Soviet. The term here is more than just technical. It really was symbolically intended, and it worked out that way. The anthem continues, played by a Soviet band. That is the beginning of the picture.

"Now we go to the pleasant love story. Mr. Taylor is an American who came there apparently voluntarily to conduct concerts for the Soviet. He meets a little Russian girl from a village who comes to him and begs him to go to her village to direct concerts there. There are no GPU agents and nobody stops her. She just comes to Moscow and meets him. He falls for her and decides he will go, because he is falling in love. He asks her to show him Moscow. She says she has never seen it. He says, 'I will show it to you'.

"They see it together. The picture then goes into a scene of Moscow, supposedly. I don't know where the studio got its shots, but I have never seen anything like it in Russia. First you see Moscow buildings - big, prosperous-looking, clean buildings, with something like swans or sailboats in the foreground. Then you see a Moscow restaurant that just never existed there. In my time, when I was in Russia, there was only one such restaurant, which was nowhere as luxurious as that and no one could enter it except commissars and profiteers. Certainly a girl from a village, who in the first place would never have been allowed to come voluntarily, without permission, to Moscow, could not afford to enter it, even if she worked ten years. However, there is a Russian restaurant with a menu such as never existed in Russia at all and which I doubt even existed before the revolution. From this restaurant they go on to this tour of Moscow. The streets are clean and prosperous-looking. There are no food lines anywhere. You see shots of the marble subway - the famous Russian subway out of which they make such propaganda capital. I don't know whose children they are, but they are really happy kiddies. They are not homeless children in rags, such as I have seen in Russia. Then you see an excursion boat, on which the Russian people are smiling, sitting around very cheerfully, dressed in some sort of satin blouses such as they only wear in Russian restaurants here.

"Then they attend a luxurious dance. I don't know where they got the idea of the clothes and the settings that they used at the ball....It was an exaggeration even for this country. I have never seen anybody wearing such clothes and dancing to such exotic music when I was there. Of course, it didn't say whose ballroom it is or how they got there. But there they are - free and dancing very happily.

"Incidentally, I must say at this point that I understand from correspondents who have left Russia and been there later than I was and from people who escaped from there later than I did that the time I saw it, which was in 1926, was the best time since the Russian revolution. At that time conditions were a little better than they have become since. In my time we were a bunch of ragged, starved, dirty, miserable people who had only two thoughts in our mind. That was our complete terror - afraid to look at one another, afraid to say anything for fear of who is listening and would report us - and where to get the next meal. You have no idea what it means to live in a country where nobody has any concern except food, where all the conversation is about food because everybody is so hungry that that is all they can think about and that is all they can afford to do. They have no idea of politics. They have no idea of any pleasant romances or love - nothing but food and fear.

"That is what I saw up to 1926. That is not what the picture shows.

"Now, after this tour of Moscow, the hero - the American conductor - goes to the Soviet village. The Russian villages are something - so miserable and so filthy. They were even before the revolution. They weren't much even then. What they have become now I am afraid to think. You have all read about the program for the collectivization of the farms in 1933, at which time the Soviet Government admits that 3,000,000 peasants died of starvation. Other people claim there were seven and a half million, but 3,000,000 is the figure admitted by the Soviet Government as the figure of people who died of starvation, planned by the government in order to drive people into collective farms. That is a recorded historical fact.

"Now, here is the life in the Soviet village as presented in 'Song of Russia'. You see the happy peasants. You see they are meeting the hero at the station with bands, with beautiful blouses, and shoes, such as they never wore anywhere. You see children with operetta costumes on them and with a brass band which they could never afford. You see the manicured starlets driving tractors and the happy women who come from work singing. You see a peasant at home with a close-up of food for which anyone there would have been murdered. If anybody had such food in Russia in that time he couldn't remain alive, because he would have been torn apart by neighbors trying to get food. But here is a close-up of it and a line where Robert Taylor comments on the food and the peasant answers, 'This is just a simple country table and the food we eat ourselves'.

"Then the peasant proceeds to show Taylor how they live. He shows him his wonderful tractor. It is parked somewhere in his private garage. He shows him the grain in his bin, and Taylor says, 'That is wonderful grain'. Now, it is never said that the peasant does not own this tractor or this grain because it is a collective farm. He couldn't have it. It is not his. But the impression he gives to Americans, who wouldn't know any differently, is that certainly it is this peasant's private property, and that is how he lives, he has his own tractor and his own grain. Then it shows miles and miles of plowed fields."

In reply to the question of whether there was a priest, or several priests in evidence in the picture, Miss Rand stated:

"The priest was from the beginning in the village scenes, having a position as sort of a constant companion and friend of the peasants, as if religion was a natural accented part of that life. Well, now, as a matter of fact, the situation about religion in Russia in my time was, and I understand it still is, that for a Communist Party member to have anything to do with religion means expulsion from the Party. He is not allowed to enter a church or take part in any religious ceremony. For a private citizen, that is a nonparty member, it was permitted, but it was so frowned upon that people had to keep it secret, if they went to church. If they wanted a church wedding they usually had it privately in their homes, with only a few friends present, in order not to let it be known at their place of employment because, even though it was not forbidden; the chances were that they would be thrown out of a job for being known as practicing any kind of religion.

"Now, then, to continue with the story, Robert Taylor proposes to the heroine. She accepts him. They have a wedding, which, of course, is a church wedding. It takes place with all the religious pomp which they show. They have a banquet. They have dancers, in something like satin skirts and performing ballets such as you never could possibly see in any village and certainly not in Russia. Later they show a peasants' meeting place, which is a kind of a marble palace with crystal chandeliers. Where they got it or who built it for them I would like to be told. Then later you see that the peasants all have radios. When the heroine plays as a soloist with Robert Taylor's orchestra, after she marries him, you see a scene where all the peasants are listening on radios, and one of them says, 'There are more than millions listening to the concert'.

"I don't know whether there are a hundred people in Russia, private individuals, who own radios. And I remember reading in the newspaper at the beginning of the war that every radio was seized by the Government and people were not allowed to own them. Such an idea that every farmer, a poor peasant, has a radio, is certainly preposterous. You also see that they have long-distance telephones. Later in the picture Taylor has to call his wife in the village by long-distance telephone. Where they got this long-distance phone, I don't know.

"Now, here comes the crucial point of the picture. In the midst of this concert, when the heroine is playing, you see a scene on the border of the USSR. You have a very lovely modernistic sign saying 'USSR'. I would just like to remind you that that is the border where probably thousands of people have died trying to escape out of this lovely paradise. It shows the USSR sign, and there is a border guard standing. He is listening to the concert. Then there is a scene inside kind of a guardhouse where the guards are listening to the same concert, the beautiful Tchaikowsky music, and they are playing chess. Suddenly there is a Nazi attack on them. The poor, sweet Russians were unprepared. Now, realize - and that was a great shock to me - that the border that was being shown was the border of Poland. That was the border of an occupied, destroyed, enslaved country which Hitler and Stalin destroyed together. That was the border that was being shown to us - just a happy place with people listening to music.

"Also realize that when all this sweetness and light was going on in the first part of the picture, with all these happy, free people, there was not a GPU agent among them, with no food lines, no persecution - complete freedom and happiness, with everybody smiling. Incidentally, I have never seen so much smiling in my life, except on the murals of the world's fair pavilion of the Soviet. If any one of you have seen it, you can appreciate it. It is one of the stock propaganda tricks of the Communists, to show these people smiling. That is all they can show. You have all this, plus the fact that an American conductor had accepted an invitation to come there and conduct a concert, and this took place in 1941 when Stalin was the ally of Hitler. That an American would accept an invitation to that country was shocking to me, with everything that was shown being proper and good and all those happy people going around dancing, when Stalin was an ally of Hitler.

"Now, then, the heroine decides that she wants to stay in Russia. Taylor would like to take her out of the country, but she

"says no, her place is here, she has to fight the war. Here is the line, as ~~she~~ ~~says~~ ~~it~~ ~~is~~ ~~watching~~ the picture: 'I have a great responsibility to my family, to my village, and to the world I have lived'. What my dad says lived. This is just a polite way of saying the Communist way of life. She goes on to say that she wants to stay in the country because otherwise, 'How can I help to build a better and better life for my country'. What do you mean when you say better and better? That means she has already helped to build a good way. That is the Soviet Communist way. But now she wants to make it even better. All right.

"Now, then, Taylor's manager, who is played, I believe, by Benchley, an American, tells her that she should leave the country but when she refuses and wants to stay, here is the line he uses: He tells her in an admiring friendly way that 'You are a fool, but a lot of fools like you died on the village green at Lexington'.

"Now, I submit that this is blasphemy, because the men at Lexington were not fighting just a foreign invader. They were fighting for freedom and what I mean - and I intend to be exact - is they were fighting for political freedom and individual freedom. They were fighting for the rights of man. To compare them to somebody, anybody fighting for a slave state, I think is dreadful.

"Then, later the girl also says - I believe this was she or one of the other characters - that 'the culture we have been building here will never die'. What culture? The culture of concentration camps.

"At the end of the picture one of the Russians asks Taylor and the girl to go back to America, because they can help them there. How? Here is what he says, 'You can go back to your country and tell them what you have seen and you will see the truth both in speech and in music'. Now, that is plainly saying that what you have seen is the truth about Russia. That is what is in the picture.

"Now, here is what I cannot understand at all: If the excuse that has been given here is that we had to produce the picture in wartime, just how can it help the war effort? If it is to deceive the American people, if it were to present to the American people a better picture of Russia than it really is, then that sort of an attitude is nothing but the theory of the Nazi elite, that a choice group of intellectual or other leaders will tell the people lies

"for their own good. That I don't think is the American way of giving people information. We do not have to deceive the people at any time, in war or peace.

"If it was to please the Russians, I don't see how you can please the Russians by telling them that we are fools. To what extent we have done it, you can see right now. You can see the results right now. If we present a picture like that as our version of what goes on in Russia, what will they think of it? We don't win anybody's friendship. We will only win their contempt, and as you know the Russians have been behaving like this.

"My whole point about the picture is this: I fully believe Mr. Mayer when he says that he did not make a Communist picture. To do him justice, I can tell you I noticed, by watching the picture, where there was an effort to cut propaganda out. I believe he tried to cut propaganda out of the picture, but the terrible thing is the carelessness with ideas, not realizing that the mere presentation of that kind of happy existence in a country of slavery and horror is terrible because it is propaganda. You are telling people that it is all right to live in a totalitarian state.

"Now, I would like to say that nothing on earth will justify slavery. In war or peace or at any time you cannot justify slavery. You cannot tell people that it is all right to live under it and that everybody there is happy.

"If you doubt this, I will just ask you one question. Visualize a picture in your own mind as laid in Nazi Germany. If anybody laid a plot just based on a pleasant little romance in Germany and played Wagner music and said that people are just happy there, would you say that that was propaganda or not, when you know what life in Germany was and what kind of concentration camps they had there. You would not dare to put just a happy love story into Germany, and for every one of the same reasons you should not do it about Russia".

Adolph Menjou

Mr. Menjou was identified as an actor presently residing at 722 North Bedford Drive, Beverly Hills, California. He stated that he was born in Pittsburgh, Pennsylvania on February 18, 1890, and that he has been in motion pictures for 34 years. He stated that he served three years in the Armed

Forces during World War I. He qualified himself as a witness concerning Communism by stating that he has made a particular study of Marxism, Fabian Socialism, Communism, Stalinism, and its probable effects on the American people.

Concerning Director John Cromwell, who was referred to in the testimony of Mr. Sam Wood, Mr. Menjou stated that Cromwell acts "an awful lot like a Communist". He stated that Cromwell in his own house said to him that capitalism in America was through and that he, Menjou, would see the day when it was ended in America.

Mr. Menjou referred in his testimony to the activities of the Independent Citizens Committee of the Arts, Sciences and Professions and stated that it has been labeled as a Communist front organization. He also referred to the Progressive Citizens of America and the American Youth for Democracy. With regard to the Progressive Citizens of America, he said that this organization also refused to come out with an anti-Communist platform and identified the American Youth for Democracy as the successor to the Young Communist League.

He stated that he felt the Communists in Hollywood rigidly follow the Communist Party line directed by Moscow. Menjou produced as evidence a card which he said he believed to be the Communist membership card of Herbert K. Sorrell. He stated that the photostatic copy of this Communist card was identified as that of Sorrell's by a handwriting expert. He stated that the Party name on the card, namely, Herbert K. Stewart, was written by Sorrell.

In referring to Menjou's identification of a Communist, the Committee asked him what he meant when he said an individual acted like a Communist. To this Menjou replied, "If you belong to a Communist front organization and you take no action against the Communists, you do not resign from the organization when you know the organization is dominated by Communists, I consider that a very, very dangerous thing". He also said that he thought attending meetings at which Paul Robeson appeared, and applauding or listening to his Communist songs in America was another test.

John Charles Moffitt

Mr. Moffitt, who at present resides at 463 South McAddam Place, Los Angeles, stated that he is a scenario writer, a native of Kansas City, Missouri, where he was born on May 8, 1901. He stated that for the past two years he was the motion picture critic for "Esquire" magazine. Prior to that time he related that for some fifteen years he was the motion picture editor of the "Kansas City Star" in Kansas City, Missouri. He related that he is a member of the Screen Writers Guild and has on many occasions been employed in the motion picture industry as a writer.

In referring to the organizations that he was a member, in Hollywood, he stated that in 1937, shocked by the conduct of the Fascists in Spain, he joined an organization known as the Hollywood Anti-Nazi League. He related that he contributed considerable sums of money to what he supposed was for the buying of ambulances and medical supplies for the assistance of the Loyalists. He stated that after being a member of the organization for some months he and his wife, who was also a member, were invited to attend a more or less "star chamber" meeting. He stated this meeting took place at the home of Mr. Frank Tuttle, a director. He stated that Mr. Herbert Biberman, who was responsible for his being in the Anti-Nazi League, was there with his wife, Miss Gail Sondergaard, an actress. He also said that Donald Ogden Stewart was present. Mr. Moffitt related that to his surprise they were addressed at the meeting as "we Communists". He related that his wife and he hated Communism or any other form of dictatorial government, and consequently were very shocked. He stated he believed the purpose of the meeting was to raise funds for the "People's World", a Communist newspaper. He continued by stating that his wife was so indignant that as soon as they got home she tendered her resignation. He frankly stated that he was fascinated by the way they had been "sucked in", the way a person who hated Communism had been by a pleasant, plausible come-on, induced to participate in a false Communist front. He related that he remained in the organization for about six weeks in order to see how they worked.

He stated that the most significant activity he observed resulted from a conversation he had with John Howard Lawson, a screen writer, and the first president of the Screen Writers Guild, which occurred, to the best of his recollection, in 1937. Mr. Moffitt then proceeded to identify some of the Communist connections of Lawson before referring to the statements of Lawson. Concerning Lawson's statements he made the following remarks attributable to Lawson:

"As a writer, do not try to write an entirely Communist picture. The producers will quickly identify it and it will be killed by the front office. As a writer, try to get five minutes of the Communist doctrine, five minutes of the Party line in every script you write.

"Get that into an expensive scene, a scene involving expensive stars, large sets or many extras, because - then even if it is discovered by the front office the business manager of the unit, the very watchdog of the treasury, the very servant of capitalism, in order to keep the budget from going too high, will resist the elimination of that scene. If you can make the message come from

"the mouth of Gary Cooper or some other important star who is unaware of what he is saying, by the time it is discovered he is in New York and a great deal of expense will be involved to bring him back and reshoot the scene.

"If you get the message into a scene employing many extras it will be very expensive to reshoot that scene because of the number of extras involved or the amount of labor that would be necessary to light and reconstruct a large set".

Moffitt referred to another statement he heard made by Lawson which was made in the Summer of 1941 when some young friends of his attended a purported school for actors in Hollywood. He stated one night he went along with his associates and heard Mr. Lawson lecture. He quoted Lawson as follows:

"It is your duty to further the class struggle by your performance. If you are nothing more than an extra wearing white flannels on a country club veranda do your best to appear decadent, do your best to appear to be a snob; do your best to create class antagonism.

"If you are an extra on a tenement street do your best to look downtrodden, do your best to look a victim of existing society".

The Committee asked Mr. Moffitt if he was ever assigned to work with screen writer Dalton Trumbo, to which Moffitt replied that he was, having worked with Trumbo at Paramount Studios in the Spring of 1941. He stated that he had been away from Hollywood for about two years and was very much in need of money. Moffitt related that he sold a producer at Paramount an idea for a story and that the producer had hired him and to his joy had assigned him to work with Dalton Trumbo. Moffitt identified Trumbo as a very skilled screen writer who had at that time just finished the script for "Kitty Foyle", a great success, and that he regarded it as a high professional privilege to work with Trumbo. He stated, however, that he soon discovered that Trumbo's love of mankind did not extend to him. He stated the producer had gone on a vacation and that Trumbo had told him he was drawing \$2,000 a week of Paramount's money at that time. According to Moffitt, over a period of ten weeks Trumbo came in for four half-hour chats. Moffitt stated he was very apologetic and said:

"I am rather dogging this but I am extremely busy at this time because I am endeavoring to block lend-lease. President Roosevelt is warmongering in assisting Britain and France in a capitalistic war".

According to Moffitt, Trumbo also told him that he was writing a considerable number of letters to the Hearst press under the name of an uncle

whose son was a member of a crew of a submarine that had failed to pass its tests. He also said that he was pamphleteering very, very hard in this cause and used the death of this sailor as an example of the perils to the American public and the American Navy of the Roosevelt warmongering policy. Mr. Moffitt stated that this, as he recalled it, was during the period of the Hitler-Stalin Pact, at which time it was the Communist Party line to block the war effort.

Mr. Moffitt testified that most literary property and most artistic assignments are handled through professional agents who get ten per cent of the sale price. He stated these agencies are very, very heavily infiltrated. He stated that publishing houses in their reading departments are also very, very heavily infiltrated with Communists. Broadway, according to Moffitt, is particularly dominated by Communists. Hollywood, he said, has a heavy infiltration of Communists and it is the only field of American fiction in which he believes they have been strongly resisted. He stated that he feels the producers have a fine and creditable record of keeping Communist propaganda out of motion pictures. He related that 44 out of 100 of the best plays produced on Broadway from 1936 through the season of 1946 have contained material to further the Communist Party line. He stated nothing like that has occurred in Hollywood. Mr. Moffitt said that of course these remarks are only his opinion as a critic. He stated that during the same period he knew of only two plays produced on Broadway that in any way challenged the Communist Party line.

Mr. Moffitt was asked by the Committee to tell the various departments that a book (a best selling novel) goes through before it is produced in a film. He related that in a large studio literary property would be assigned to an associate producer. That associate producer would call upon, after reading it, and confer with the head of the studio as to the general approaches of the dramatization. He would then call the scenario editor, the man in charge of hiring writers. This editor submits to him (the associate producer) a list of names of available writers that he thought suitable for this assignment. This list would include both writers under contract and writers off contract. Moffitt pointed out that a great decision is in this man's hands. He stated it is very easy for him to load the list with Communists if he is a Communist. In the case of a man under contract who never gets on one of those lists, he soon has been employed for a number of months, he has received the studio's money, and because of manipulations of a scenario editor in keeping his name off the lists of available writers, he has a record of non-employment. Then the scenario editor, if he is so disposed, can go to the head of the studio and recommend that this individual's contract not be renewed.

Mr. Moffitt stated that after the writers are assigned they very often write a "treatment" which is an outline, a break-down of the form the dramatization should take. This is then brought back to the associate producer

and if he approves he either keeps them working to develop the script or hires other writers to develop a script. Moffitt indicated that there are very often four or five scripts on one story.

The next step which is followed is the turning of the script over to the producer or the director. Moffitt stated that in some studios after it is written it goes to a story board who criticize it from various angles, from its contents, from the ability of the studio to cast the script as written, from the way it squares with public opinion as the studio interprets it at that time, and the story board can ask for further revisions or can approve it. If the story is approved a production date is set. At this stage, if not before, a director is assigned to direct the film. Moffitt pointed out that it is the director's responsibility for getting the values of the story into film and consequently he is allowed considerable advisory power.

In referring to the Story Analysts' Guild, Mr. Moffitt related that this is a union of workers whose function it is to read all material submitted to various motion picture studios and to write synopses of the stories submitted. He related that as he understood it, the Story Analysts' Guild has been named the bargaining agency for that phase of motion picture business and under the contract which has been approved for the Guild and the producers, the producers are not permitted to fire employees on the basis of political activity. Moffitt stated that it has been the experience of many writers who are not Communists that members of this guild prepare very bad synopses on all material submitted by people who are not Communists and they are very thorough in their reports on any stories that are friendly to the Communist line.

Moffitt stated that the president of the Story Analysts' Guild is Frances Mellington who, as he understands it, is a member of the Communist Party. He stated that she is head of the story analyst or reading department at Paramount Studios and also that she is assisted by a woman who has repeatedly voiced very strong Communist sympathies, one Simon Maise. He referred also to one Bernie Gordon in Miss Mellington's department whose actions and talk follow the Communist Party line. He stated in one unit at Warner Bros. one Dave Robison is employed. Moffitt indicated that it is his understanding that Robison's wife, Naomi Robison, was at one time the Communist Treasurer for Hollywood. He stated another reader at Warner Bros. who he understands is a Communist is Thomas Chapman. He qualified his last statement by stating that he believed Chapman was let out since Mr. Warner began to rid his studio of Communists. He stated that the story man at Enterprise Studio is, he believed, a Communist, namely Michael Uris. Among the analysts at MGM who are Communists and follow the Party line, Moffitt stated are Jesse Burns and Lona Packer. He stated, however, that he believed Miss Packer was discharged by the studio.

Moffitt was asked to identify the writers that he considered to be Communists who are employed in the motion picture industry. He first referred to the individuals identified in the Hollywood publication "The Hollywood Reporter" as Communists, including Albert Maltz, Gordon Kahn, Robert Rossen, Dalton Trumbo, Ring Lardner, Jr., Richard J. Collins, Harold Puckman, Lester Cole, Henry Meyers, William Pomerance, Morris Harry Raof, Harold J. Salemsen and John Wexley. He stated that he did not believe, however, that Salemsen was a writer, rather, that Salemsen held the position of an organizer in the Screen Writers Guild.

Concerning the technique used by writers to inject Communist scenes or lines into the motion pictures, Moffitt stated that they usually follow the "drop of water" technique, the five minutes of Party line technique, or the gradual conditioning of American thought along the Leftist line. He stated that during the war the Party line was to identify the class war with the war against Nazi Germany. The technique in that case was to show every quivering to be a man with property or a man of the managerial class. He continued by stating that many times an actor plays that "five minutes" without knowing the significance of what he is doing. He stated that he thought in practically every case he knew, the producer, the associate producer and the studio heads were in complete ignorance of what was done. He stated he thought that very often the director may have known.

Moffitt was asked the question as to whether there were cases in which the legislative branch of our Government had been put up for ridicule or for scorn through certain scenes or themes in pictures. Moffitt referred to a play by Emmett Lavery called the "Gentleman from Athens". He stated in the character of Cousin Vincent, the banker, Mr. Lavery follows the line of making him a very unsympathetic character just because he is a banker. We are never told that he has done any specific thing that is villainous, but in relation to him there are such lines as "You have to know him before you begin to despise him". The mere sight of him scares the heroine into the jitters. He related that Mr. Lavery follows the Communist tactic of scaring Americans to death with their own atom bomb. Mr. Moffitt stated that ever since the armistice it seems that the people of the United States have been engaged in one of the great moral experiments in the history of mankind. He stated that for the first time the people have had in their hands an invincible weapon and their sole concern has been how not to use it. In exchange for that, Moffitt stated the Leftists have called us warmongers. He states Lavery promotes the same idea in his play. One line states:

"I met a Russian the other day. He wanted to bet me the Russians could smash just as many atoms as we could. But I was smart. I wouldn't bet him."

In another instance he relates that the heroine's brother, remonstrating with her for having spent her last thousand dollars to go to Europe to escape from the air of Washington, which she found very oppressive, says:

"Sure, but I'm a pretty smart fellow, getting smarter all the time. I didn't have to take my last thousand dollars and throw it away on one last look at the vanishing continent of Europe. No, sir. I save my money. I got all the disillusionment I wanted right here at home. I just stood up night after night in the best Washington bars with the best Senators and the best Congressmen and the best everybody, and you know what, I feel just as awful as you do and I never left home at all."

He refers to a character by the name of Big Ed who is presented as having a great influence as a fixer with Congress. According to Moffitt, Lavery has this character make the statement:

"Every time there is trouble, there is someone who survives. The only trick is to make sure you're among the survivors".

Concerning the Screen Writers Guild, Moffitt indicated that he felt this organization was under the control of the Communist Party. He stated it was founded by John Howard Lawson; that it has an electoral system which he thought makes for an organizational dictatorship. He stated nominations are not made from the floor but rather there is a nominating committee appointed by the officers which he referred to as a great piece of machinery to keep themselves in power for as long as they please. He referred to the Screen Writers Guild official publication as one which is filled with Leftist propaganda and no other propaganda. He stated that the meetings which he has attended have been conducted so that the Communists howl down anyone attempting to raise a non-Communist voice. He stated that due to a ruling of the National Labor Relations Board which recognizes the Screen Writers Guild as the bargaining agent, eighty per cent of the writers employed in the motion picture industry belong to the Guild. He stated that very few writers are permitted to remain outside the twenty per cent. He related that he believed for one to be employed in the motion picture industry as a writer, it was almost necessary for him to become a member of the Screen Writers Guild.

Moffitt was asked the question by the Committee as to whether he was familiar with any activities on the part of anyone in Hollywood who is a Communist, that he considered would be detrimental to the best interests of the United States. To this he replied "Yes", referring to the activities of Mr. John Weber, head of the Literary Department of the William Morris Agency, one of the many talent agencies in Hollywood. Mr. Moffitt continued by stating:

"You may remember that early this year 'Life' magazine and other publications ran the picture of a young Army test pilot by the name of Slick Goodlin. Goodlin was assigned to test the supersonic plane which this Government had invested a number of millions of dollars in. Early in the spring Goodlin came to Hollywood on a visit. Mr. Weber and a number of people of strong left-wing tendencies got to the boy. They told him that one engaged in his activity should most certainly have a wonderful story to sell to the magazines. I understood that he replied that anything he wrote would have to be passed through military intelligence. The reply was, 'Oh, of course, that will be done, but let us see a sample of what you can write, and we will see whether it is admissible', whether it is practical to be prepared for magazine publication.

"The boy was foolish enough to do this and his story, his draft of a magazine article containing, as I understand it, much confidential information on the supersonic plane came into the hands of Mr. Weber, the literary agent who was sent to Hollywood by Communist headquarters in New York. I understand that that has been taken up by the FBI.

"At any rate, Goodlin was assigned to the supersonic plane.

"Weber was also present at a meeting in Hollywood reported by the 'Hollywood Citizen-News' as follows:

"'Contemporary Writers' described by an advertisement in the Communist newspaper 'Peoples Daily World', as a 'countrywide organization of Marxist and anti-Fascist writers', proceeded with the development of a Hollywood chapter.

"In response to the notice in the Communist newspaper, about 80 Hollywood writers met over the Greyhound bus depot on Chuenga Boulevard last night to launch the program.

"They heard Charles Glenn, acting chairman of the chapter, explain that it is now possible to get anti-Fascist views published in popular magazines if writers and agents go about it in the right way.

"Glenn indicated that 'Contemporary Writers' is not satisfied with getting material published in magazines like the 'New Republic', the 'New Masses', and 'Main Stream'. It proposes to get its anti-Fascist material into magazines like 'Collier's'.

"Publishers", he said, "will take anything which they believe will be profitable to them".

The same, he said, is true of the motion-picture industry. As an example of the inclinations of publishers and producers, Weber said that Daryl Zanuck who produced "Grapes of Wrath" was now fiddling with a thing called "The Iron Curtain".

The principal talk was given by Alvah Bessie, veteran screen writer who was introduced as a hero of the Spanish Civil War in which he served with the International Brigade.

Bessie assured the writers that "There are never two sides to any question".

Concerning this matter it should be noted that the appendix of this report contains a sworn affidavit of John Weber in which he states that the remarks attributed to Mr. Hoffitt are entirely and completely false. Likewise in the appendix is a clipping taken from the newspaper "Express" of October 2, in which the test pilot Chalmers (Slick) Goodlin emphatically denied the remarks of Hoffitt. There is likewise a sworn affidavit of Helen Strauss, head of the Literary Department of the William Morris Agency in New York in which she stated that the only material which she saw prepared by Goodlin or anyone associated with him consisted of generalized statements which had no relationship whatsoever with the supersonic flight. She related further that her firm does not have any information which would be deemed to be confidential, secretive, or which in any way involves the safety or welfare of the United States Government.

Rupert Hughes

Mr. Rupert Hughes was identified as a writer residing at 4751 Los Feliz Boulevard, Los Angeles. Mr. Hughes stated that he was born in Lancaster, Missouri in 1872. He stated that he was one of the four founders of the Authors League of America and one of the few founders of the Screen Writers Guild. He stated that the Screen Writers Guild went along well for a few years until John Howard Lawson and some of his people revived it in order to make it an instrument of Communist power.

Mr. Hughes stated that about 100 of the screen writers got tired of Lawson's activities and founded the Screen Playwrights. He stated that he stayed with the Screen Playwrights and the Authors League, which latter group he referred to as also having turned to be Communist, but from which it is now recovering.

He stated that the Authors League demanded that he either resign from the Authors League or the Screen Playwrights. He related that he refused to do either. Hughes stated that one Dudley Nichols, a writer identified as very Leftist, went to New York and demanded that the Authors League expel him on the grounds that his conduct was unbecoming to a member of the Authors League. He stated that the Communists are noted for two things. One is slavish obedience to their orders and the other is the demand of slavish obedience from others. Mr. Hughes stated that the attempts of the Screen Writers Guild to force him out of the Actors League were unsuccessful.

He referred to Emmett Lavery of the Screen Writers Guild by stating that a man whose views are Communist, whose friends are Communists and whose work is Communistic is a Communist.

Mr. Hughes further testified concerning Herbert Fieberman, a screen writer, by stating that Fieberman attacked the lend-lease program, England, conscription, Roosevelt and other measures which were being considered at a forum held at the University of California in Los Angeles. Mr. Hughes stated that he was hissed and booed while Fieberman was loudly applauded, because he attacked Hitler who was then a partner of Stalin. He stated that he was charged by the Communists in resolutions as being a bloody-minded degenerate trying to get the blood of American boys spilled on foreign soil. He stated that when Hitler attacked Stalin, Fieberman and his brethren came down and joined a regiment of which Hughes was a colonel. He stated they were all fighting for Russia then, not for the United States.

In referring to the recent thought control meeting held in Hollywood by a great many Leftists, Hughes stated that in Russia, which they defend, thought control or free thought is as impossible as free speech and free assembly. He related that he thought Mr. Kenny (one of the attorneys for the "unfriendly" 19) and his group were very comical in challenging a Congressional Committee for investigating these things when if they opened their mouths in Russia they would be shot before they could open them a second time.

Mr. Hughes related that he thought the responsibility for cleaning the Communists out of the motion picture industry rested with the producers in general because they are the people who hire and fire. He stated there are many Communist directors and a flood of Communist writers, many of them openly Communists, some of them secretly Communists.

Mr. Hughes was asked the question by a member of the Committee as to whether he was familiar with any anti-Communist films or scripts which have been produced in Hollywood, at which time he related that an individual came to him and wanted to do an anti-Communist film but was afraid to do one directly attacking them for fear they would wreck the theaters. So this individual asked him to do a picture ridiculing Communists and said Warner Bros. would

be interested in it if he furnished a story. Mr. Hughes stated that he went over this plan at a luncheon where Jack Warner and Al Jolson, a stockholder, and others were present. He stated they were very enthusiastic and paid him \$15,000 to write a 5,000-word plot attacking the American Communists. In the meantime, Hughes states, Hal Wallis, Warner Bros. Business Manager who had been on a vacation, returned and said "You are insane to attempt even a comic picture about American Communists because they will put stink bombs in every theater that tries to show it". Hughes stated the producers were scared off and never did the picture. He stated that he had his \$15,000 and still has the story.

Mr. Hughes also recited another incident which he qualified by stating that it was hearsay. According to Hughes, a writer, Calvin Wells, now an American citizen who was an Englishman went to Russia, took motion pictures and came back and wrote a book called "Caput", due to the fact that everything in Russia was broken to pieces, all the taxicabs, all the automobiles, all the machines, everything was caput. He stated that the author got his picture through with some difficulty and some cleverness. The author told him that he sold the picture to Sol Lesser. Sol Lesser then took the work of Wells and was making a motion picture of it when the wife of one of the leading Communist writers, himself being a very prominent Communist, went to Sol Lesser and said, "If you show that picture, we will cut up the upholstery and destroy every theater where it is shown". Hughes stated Lesser dropped it.

Mr. Hughes stated that for years it has been almost impossible to get a word said against the Communists. He said that you could not get a play or a book out against them. He said the publishers were afraid of it. He related that he felt the Communists have had very powerful domination for 25 years which he said is very important in the artistic history of this country. According to Hughes, you have to write like a Russian to get a good notice. He pointed out that for fifteen years the Communists have tried to be as tyrannical here as Stalin has been in Russia. He stated they have frightened writers, producers, actors, actresses, everyone, to death. They boycott everything. He referred to the seven men who voted against the American Authors Authority. He stated they were hissed and booed and that the Communists would not write with them or would not work on the same picture with them.

James K. McGuinness

Mr. McGuinness was identified as a motion picture executive residing at 911 North Rexford Drive, Beverly Hills, California. He stated he was born in Ireland on December 20, 1894 and that he is at present employed by the MGM Studios.

Mr. McGuinness stated that he was one of the founding members of the Motion Picture Alliance for the Preservation of American Ideals. He stated the purpose of this organization was to combat the growing menace within the motion picture industry of Communists, and to some degree Fascists, as well as to preserve the screen in its loyalty to the free America which gave it birth.

Mr. McGuinness stated that in addition to being a motion picture executive he has been a writer and a writer producer. He stated that his first experience with Communist activities in Hollywood occurred in the period from 1933 to 1935 in the Screen Writers Guild. He said that during this period the Screen Writers Guild was being reorganized and that John Howard Lawson was the first president of the Screen Writers Guild. According to McGuinness some time in 1935 a new constitution was proposed for the Authors League of America and the Screen Writers Guild as a component part of that organization. He related that they discovered for a 60-day period there had been an intensive campaign of small meetings educating selected groups of the members of the Screen Writers Guild about this new constitution. He stated that it had been kept away from those members who might have been critical or who might have opposed it. McGuinness related that on analyzing this constitution it was found that it would result in centering within the Board of Directors of the Screen Writers Guild such a control over the economic existence of all writers that it provided for disciplinary measures to be applied to writers guilty of conduct prejudicial to the good order of the Guild - without specifying what the conduct was - that a man could be destroyed economically under that authority. He stated that prominent in the fight to ratify the constitution were such individuals as John Howard Lawson, Donald Ogden Stewart and the late Tess Schlessinger, as well as her then husband, Frank Davis.

Mr. McGuinness related that during the period of the Hitler-Stalin Pact there occurred a convention of the League of American Writers in New York City. He stated at this same time there was a strike at the North American Aircraft Factory in Englewood, California. According to McGuinness, President Roosevelt denounced the strike as Communist inspired and a conspiracy. President Roosevelt sent troops to reopen the plant. From the convention of the League of American Writers a telegram was dispatched by four members of the executive board of the Screen Writers Guild to the President. Two of the individuals who participated in sending this telegram were Donald Ogden Stewart and John Howard Lawson. In Hollywood, McGuinness stated that there was an immediate resentment to this telegram due to the fact that it was signed by the officers and members of the Board of Directors of the Screen Writers Guild. He said this resulted in the forcing of these four members of the Board to resign their official positions in the Guild.

Concerning the Hollywood Anti-Nazi League, Mr. McGuinness stated that shortly after its organization, the screen writer, Mr. Edward Chodorov, approached Colonel Lawrence Stallings, the author of "What Price Glory" and asked him if he and McGuinness would serve as co-chairmen of the publicity committee of that organization. According to McGuinness, Colonel Stallings discussed this matter with him, at which time it was decided that they would be happy to serve if somewhere in the statement of principles the organization would specify that they were equally opposed to Communism. He stated that they were informed that this was impossible and accordingly they did not serve. McGuinness also referred to the American Peace Mobilization and stated that among the founding members was Herbert Riberman, motion picture director.

With regard to the activities of the Communist Party to suppress a motion picture, McGuinness related that in 1941, prior to the United States entrance into the war, there was written and produced at MGM a picture called "Tennessee Johnson". According to McGuinness this picture was based on the life of Andrew Johnson. It was basically an American success story in that it showed a backwoodsman from Tennessee who was illiterate in adulthood, taught to read and write by a woman who later became his wife, eventually succeeding to the office of President of the United States. It showed a man so devoted to the ideals of Abraham Lincoln that although he lacked the power of Lincoln he put his own career in jeopardy to carry out the ideals laid down by his predecessor.

Before the shooting of the picture was finished, McGuinness related, there was circulated around the studio a protest against the content of the picture signed by five men who, in his opinion, had consistently followed the Communist Party line in every twist and turn. These men were Donald Ogden Stewart, Hy Kraft, Richard Collins, Jules Dassin and Ring Lardner, Jr. He stated that they signed this petition and sent it to Mr. Al Lickman, the executive vice president who had over-all control of the production of the picture. He stated the attack was based on the allegation that it misrepresented history and that it was a reflection on the Negro race. McGuinness related that actually he could not at first determine the reason for the attack, that there were only two people of the colored race in the picture, both of whom were represented as dignified, intelligent and fine human beings. McGuinness related that he later discovered through investigation that since MGM had made a picture concerning the life of Andrew Johnson, Thaddeus Stephens had appeared as a manager for the House in the proceedings in the Senate against the President; that Thaddeus Stephens had been used extensively through the South by the Communist Party as the first patron saint of Communism in the United States - as a very heroic figure. In fact, McGuinness stated, he discovered in Los Angeles on Central Avenue there was a Communist front club called the Thaddeus Stephens Club. So he said in representing Mr. Stephens in his true

light he had apparently done the Communists a disservice, and that was the reason for attempting to suppress the picture. McGuinness stated that he believed the Communist efforts hurt the picture to some extent because of their agitation against it.

With regard to the Screen Story Analysts' Guild, McGuinness stated that those members of this Guild who are sympathetic to or followers of the Communist Party, are in a position to promote material coming from people sympathetic to their cause and to suppress material coming from those people unsympathetic to their cause.

Concerning the Communists misuse of Hollywood he stated that he thought one of the greatest disservices that the Communists have done to Hollywood has been in their very clever use of the name Hollywood or motion pictures in the titles of various front organizations. He stated that Hollywood has a glamor value that attracts crowds, particularly when you get out of the Hollywood area. He related that the presence of a motion picture name billed in connection with a Communist front rally is highly successful in attracting crowds to such a rally who normally would not be attracted to the rally itself. He related he has never seen one of these rallies at which a collection was not taken up and at which some substantial sum was not raised.

During the testimony of Mr. McGuinness there was entered into the record the article entitled, "What Shall We Ask of Writers?" by Albert Maltz, which appeared on page 19 of the February 12, 1946 issue of "New Masses". There was also entered into the record the subsequent criticism of the article by Maltz captioned, "Change the World" by Mike Gold in the "Daily Worker" for February 12, 1946, in which the diversionist ideas expressed by Maltz were severely criticized. Following this criticism Maltz prepared an article entitled "Moving Forward" which appeared in the "Daily Worker" of April 7, 1946 in which in a very apologetic manner he admitted his error and submitted to the Party ideology.

With regard to the suppression of motion picture films, McGuinness stated that an effort was made some years ago to keep a picture on the life of Eddie Rickenbacker from being produced by the Communists. He said this attempt, however, was unsuccessful.

Robert Taylor

Mr. Taylor in his testimony stated that he was born in Filley, Nebraska on August 5, 1911 and that he presently resides at 807 North Rodeo Drive, Beverly Hills, California. He stated he has been employed as an actor since 1934.

Mr. Taylor related that he is a member of the Screen Actors Guild. He stated that he has noticed elements in the Screen Actors Guild which he considered to be following the Communist Party line. He referred to the disruptive activities of Mr. Howard Da Silva and Miss Karen Morley.

Mr. Taylor testified that he objected strenuously to doing "Song of Russia". He related that he was called to a meeting concerning the "Song of Russia" in the office of Mr. L. B. Mayer. He related that at this meeting Mr. Mellett (Lowell Mellett), a representative of the United States Government, was present. He indicated the meeting lasted for about five minutes. He stated at this time it was disclosed that the Government was interested in the picture being made as it was felt it would strengthen the feeling of the American people toward the Russians at that time.

Mr. Taylor concluded his testimony by stating that if he felt outlawing the Communist Party would solve the Communist threat in the United States, he was thoroughly in approval and accord with it being outlawed.

Howard Rushmore

Mr. Howard Rushmore, who is on the editorial staff of the "New York Journal American", stated he was born in Mitchell, South Dakota in 1912 and that he presently resides in Huntington, Long Island, New York.

Mr. Rushmore stated that he was a member of the Communist Party from 1936 until 1939, during which time he was a film critic for the Communist publication the "Daily Worker". He was also the managing editor of the Communist Sunday magazine and acted as the "Daily Worker" city editor on Sunday. He explained that he broke with the Party over the review of "Gone With the Wind". He stated that in this instance he criticized the picture for its defects, calling it a magnificent bore, but parts he thought were praiseworthy. He indicated that for a period of a year the Party had been insisting that movies be handled in a much tougher fashion. He stated he thought that to ask for a boycott of "Gone With the Wind" was a little strong. Rushmore indicated that around this issue an argument ensued which resulted in his resigning from the "Daily Worker" and leaving the Party on December 27, 1939.

In referring to the Communist International, the Communist Party itself and their attitudes toward the motion picture industry, Rushmore referred to the article of Willie Muenzenburg who was a member of the Communist International and whose articles are referred to rather extensively in this running memorandum on Communist Infiltration of Motion Picture Industry, particularly in the section captioned "History and Development of the Communist

Party in Hollywood". Rushmore stated that he believed that the Communist line laid down by Muenzenburg has been followed in the United States very carefully since 1925. He stated that at first the Communist Party sought to set up independent production units, one of which was called the Film and Photo League, and later another called the Frontier Films, to produce documentary films of Communist agitation and propaganda. He stated that as that went along the Communists saw they couldn't reach what they called the masses with such 16-millimeter films and they also saw their lack of distributive methods. He referred to one of these films put out by Frontier Films which he said was organized largely by Herbert Kline, a member of the Communist Party. He stated this movie, "The Heart of Spain" was widely shown in Hollywood and a labor film which was called "Our Civil Liberties", which was praised by Donald Ogden Stewart in the "Daily Worker" and called a magnificent film.

He also referred to the Communist efforts to organize movie groups. In citing an example he referred to the Film Audiences for Democracy. He stated that this group set up branches throughout the United States, having an active branch in Hollywood. He stated that a lot of prominent people, certainly not Communists, were drawn into this innocent sounding Communist front organization. Rushmore indicated that he noticed in the "Daily Worker" that the producer, Walter Wanger, spoke before the Hollywood branch of this group and was quoted in the "Daily Worker" on February 14, 1939 as defending the movie "Blockade" which, incidentally, received the full support of the Communist Party. In referring to the Wanger picture "Blockade" he said, "It gave 100 per cent endorsement of Stalin's efforts to seize Spain as another foreign colony of the Kremlin." He explained that the purpose of the organization Film Audiences for Democracy was to act as a pressure group, and in addition to get across to the public the kind of movie the Communists thought the public should see.

Rushmore testified that during the period he was on the staff of the "Daily Worker", John Howard Lawson was in direct charge of Communist activities in Hollywood. He then again reverted to his remarks concerning the Film Audience for Democracy and its skilful form of propaganda. He stated that when the Communist Party learned that a motion picture was coming out which was anti-Communist, Film Audiences for Democracy would line up the various unions in the Communist periphery, the innumerable front organizations, and carry on a letter and telegram campaign to the producers. He stated they would go to the church groups and they would get almost any kind of an organization to wire its protests, resulting in the producer receiving thousands of communications demanding that the picture be halted.

He stated that the Communist Party in New York City received regular information on the kind of pictures that were coming out from the various

studios, and in some cases he knew that a copy of the actual script was sent to the cultural commission of the Party months before the picture went into production. He stated that one picture he particularly remembered put out by Paramount entitled "Our Leading Citizen", had the script referred to V. J. Jerome who was the head of the Communist Party cultural commission. He indicated that when this script was received by the commission it was decided that it was one of the most anti-Communist movies in years and that they were going to line up a boycott of it. Rushmore stated that he reviewed the movie in 1939 and the next day the Party had already prepared three columns of protests from so-called progressive leaders and community leaders, resulting in a telegram and letter barrage against Paramount being started immediately.

With regard to John Howard Lawson, Rushmore stated that he met Lawson in late 1937 or early 1938 on the 9th floor of the Communist Party headquarters at 35 East 12th Street, New York City. The 9th floor, he stated, is regarded by the Communists as the inner sanctum, the place where the national officers of the Party have their headquarters. He explained that the occasion for this meeting was a meeting being held by the cultural commission of the Party. Rushmore identified the cultural commission as a sort of sub-committee of the cultural committee of the Party. He stated this sub-committee is one of the Party's most important adjuncts. He indicated it was organized by Alexander Trachtenburg who is a member of the political bureau of the Communist Party. He stated the cultural commission was set up by Trachtenburg after one of Trachtenburg's trips to Moscow. He stated that Trachtenburg told him at one time that the regular reports of the commission's activities were delivered to Moscow either by himself or a courier at least once a year.

Rushmore stated that at that time (1939) V. J. Jerome, also known as Isaac Romaine, was in charge of the cultural commission. He stated that he recalls Jerome went to Hollywood to make a speech before the Anti-Nazi League which was largely under the Party's control. He stated that he believed Jerome was one of the most important leaders of the Communist Party. To substantiate this he stated that he was the editor for years of the Communist magazine that is the theoretical organ of the Party. He stated Jerome's job was to see that this magazine reflected the policy as laid down by Moscow to the American Communists. Rushmore stated that he felt that Gerhart Eisler would have jurisdiction over Jerome.

He indicated that John Howard Lawson's job in Hollywood is to raise money for the Party. He stated that Lawson had a certain quota and that he recalls that at the meeting he attended with Lawson, Jerome expressed dissatisfaction with the amount being raised, although when Lawson stated how much it was the amount astounded Rushmore because it was up in the high figures.

Rushmore stated that in the latter part of 1937 or the early part of 1938, he attended a meeting at which Clarence Hathaway, Lawson, Jerome and Bob Reed, commissar of Actors Equity, an organization on Broadway, and two or three other individuals were present. He stated that at this meeting he recalled Lawson complained that the comrades felt that Lawson and his associates could get anything into the script they wanted. According to Rushmore, Lawson stated there were a lot of "Fascists" in Hollywood and that "we have trouble with them, and often stuff we do get in is cut out and many times we don't think it's safe to try". He stated that Lawson at this meeting asked Jerome, as well as the cultural commission, to send any new writers or novelists who had had something published and who had received fairly good reviews that were either Party members or could be handled by the Party, to Hollywood and that room could be made for them.

With regard to the Party's attitude toward the movie actors or movie stars, Rushmore stated that in his discussions with Jerome in Jerome's office over the period of three years he was in the Party, the general attitude of the Party was that the stars were, that is 99 per cent of them, "political morons" and that the Party added other uncomplimentary remarks concerning them. He stated that he felt that the Communist Party per se had great contempt for the movie stars in Hollywood. Rushmore stated that he recalls Jerome saying "Their only use to the revolution is their bank account". Rushmore stated that seems to sum up the Party attitude with regard to actors.

Rushmore recalled that at this particular meeting Lawson referred to movie actor Lionel Stander as a perfect example of how a Communist should not act in Hollywood. Rushmore in referring to the chain of command stated that one might call Lawson the top sergeant of the Party in Hollywood who took his orders from Jerome. He stated Jerome would then take his orders either from Trachtenburg or Gerhart Eisler who was the Communist International representative.

In referring to other Communist Party members who went to Hollywood he stated that he recalls that in 1939 Joe North, the editor of the Communist publication the "New Masses", visited Hollywood to speak at a Spanish refugee dinner. Rushmore indicated that following North's return he met North on the street at which time North indicated he had been very successful in Hollywood and was able to raise \$20,000 in one week. Rushmore stated that it is very probable, and it often happened, that Joe North made a collection speech or two for the Hollywood Committee to Aid the Spanish Refugees or some other similar allegedly anti-Fascist or anti-Franco organization, and that the money raised was taken right to the "New Masses". He recalled that North complained about movie actor John Garfield because he would not give any money to North.

Rushmore stated North referred to Garfield's actions by stating, "That is what happens to our comrades when they go to Hollywood".

Rushmore stated that he recalls seeing on a number of occasions at the office of the "Daily Worker", often in the evenings conferring with the various editors of the paper, the screen writer Clifford Odets.

With regard to Hollywood writers contributing articles to the "Daily Worker" he stated he recalled that Dalton Trumbo was contacted by a member of the staff of the "Daily Worker" and asked to send in an article, to which request Trumbo complied and his article was approved and published in the "Sunday Worker" magazine section. He said that in addition the "Daily Worker" had a Hollywood correspondent at that time by the name of Gordon Casson. He stated that he was told to write Casson and tell him to get full page interviews and profiles of various Hollywood personalities who were either in the Party or very friendly to the Party. He stated that it was felt that perhaps such an article would help bring those friendly to the Party over into actual membership. He recalls that they published articles on James Wong Howe, the photographer; John Bright, screen writer; Phillip Dunn and a number of others.

With regard to Donald Ogden Stewart, Rushmore stated he recalls Stewart being referred to as comrade Stewart at a faction meeting, that is at a meeting of the Communist Party members of the League of American Writers.

Rushmore referred to Charlie Chaplin by calling him a "sacred cow". He stated loosely this reference meant someone to whom favorable publicity, and a lot of it, was always given. He also said that Edward G. Robinson was regarded as a "sacred cow". He added that this term might be referred to as "sacred red cow" rather than "sacred cow". With regard to Robinson, Rushmore stated he recalled Jerome once told him to always defend Robinson even if he was in a bad picture with a bad performance. He said he did not question Jerome's orders. Rushmore indicated that he did not know whether or not Robinson was a Communist but that ten years ago or more he started joining one Communist front organization after another and after ten years he is still doing it.

Concerning the Communist writers sent to Hollywood by the Party, Rushmore stated that he was sure that Alvah Bessie was sent by the cultural commission to Hollywood. He also referred to Albert Maltz and Michael Plankfort. He stated that every writer who is a member of the Communist Party had to submit any manuscript to his cultural commission for approval before it goes to the publisher and therefore any writer going to Hollywood who was a Party member would have to have the approval of the cultural commission.

He referred to the "flip-flop" made by Albert Maltz when the article he published in "New Masses" was criticized. This particular subject has been previously referred to in this section of the memorandum. Rushmore stated that he felt this was a good example of how completely the Communists control the writer. He stated that Maltz in his original article came out with only a minor criticism of Party policy and he was blasted for several weeks by Communist editors and writers. Rushmore stated Maltz was forced to recant completely and apologize.

Morrie Ryskind

Mr. Ryskind, a writer by profession, in his testimony stated he was born in New York City on October 20, 1895. He stated that his present address was 605 North Hillcrest Road, Beverly Hills, California.

In referring to the Communist activities within the motion picture industry, he divided it into two groups, first, the general Communist front organizations for "suckers" and second, the efforts to take over the guilds and crafts in the movie industry. He referred to the League of American writers as a Communist front. He stated that Donald Ogden Stewart at a meeting of the League of American Writers made the remark, "Communism does not need American writers, but American writers do need Communism".

Mr. Ryskind testified with regard to the Scottsboro case by stating that like most American liberals he read an account of the case and it appeared that the colored boys in the case would not receive a square deal unless they had better representation. He said that he later found out that the money collected for these boys, at least a good part of it, went into the hands of the "Daily Worker". He stated that his authority for this statement was Mr. Morris Ernst, a New York attorney, and that further confirmation concerning this matter could be obtained from Mr. Roger Baldwin of the American Civil Liberties Union.

Mr. Ryskind stated that the Screen Writers Guild at the present time is under the leadership of Lavery and is completely controlled by Communists. He referred to the pro-Communist activities of Gordon Kahn and Lester Cole who are members of the Screen Writers Guild and the Communists devious plans in their steps to gain control of the Screen Writers Guild.

Fred Niblo, Jr.

Witness Fred Niblo, Jr., identified as a screen writer, stated he was born in New York City on January 23, 1903, and that he presently resided at 1927 Rodney Drive, Los Angeles, California. He stated that he has been employed in the Motion Picture Industry for nineteen years as a professional writer. Concerning Communism in the Motion Picture Industry, he stated that he believed the Screen Writers Guild has been the spark plug and the spearhead of the Communist influence and infiltration in Hollywood. He pointed out that in his own case no sooner had he gotten into the Guild when he began to receive announcements from such groups as the "League for the Promotion of American-Russian Friendship."

He stated that he is a member of the Motion Picture Alliance for the Preservation of American Ideals (previously identified in this section), which was practically put on trial before the Screen Writers Guild. He stated that he remembers at one of the meetings of the Guild a character jumped up from the floor and referred to a remark made by writer Sam Wood in which he said, "We are Americans." This character wanted to know what was meant by calling ourselves Americans. He indicated that that was the atmosphere in the Screen Writers Guild for years.

Niblo pointed out that he was officially attacked in the publication of the Screen Writers Guild, "The Screen Writer," in the column, "Letters to the Editor." He said that the author of this criticism was Mr. Garrett Graham who he stated is not a Communist. He stated in view of the criticism he felt that he should answer the critic and consequently addressed a letter to "The Screen Writer." He stated that the Screen Writers Guild refused to print his letter on the grounds that it didn't make for unity. The letter he received from the Screen Writers Guild over the signature of Harold J. Salemsen, is as follows:

"Screen Writers' Guild, Inc.,
Affiliated With the Authors' League
of America, Inc.,
Hollywood 28, Calif.

"Mr. Fred Niblo, Jr.,
Los Angeles 27, Calif.

"Dear Mr. Niblo: The editorial committee of the Screen Writer has instructed me to inform you that, after giving your letter the same consideration that all material coming before it receives, it has decided against publishing it.

"Without prejudice to its literary merit, it was unanimously agreed by the committee that the content of your offering is not consonant with the friendly aims of the Screen Writers' Guild which the magazine strives to foster.

"Please accept my personal apologies for not having communicated this decision to you more promptly. It is just that I have been swamped and, as a result, gotten disorganized in my work here.

"Very sincerely yours,

Harold J. Salemsen
For the Editorial Committee."

Mr. Niblo referred to the Hollywood Writers Mobilization as a Communistic group. He referred to the publication of the Screen Writers Guild, "The Screen Writer", as a literary monthly supplement of the "Daily Worker."

Richard Macaulay

Screen writer Richard Macaulay in his testimony stated that he was born in Chicago, Illinois, on August 18, 1909, and that he presently resides at 9909 Robbins Drive, Beverly Hills, California.

Concerning the Communists in the Screen Writers Guild, of which Macaulay is a member, he testified that there was a definite, well-organized clique comprised of Communists and fellow travellers in the Guild. With regard to these Communists, Macaulay stated that he is morally certain that they are Communists because of their activities, statements, and associates. He identified them as follows: Alvah Bessie, Lester Cole, Gordon Kahn, Howard Koch, Ring Lardner, Jr., John Howard Lawson, Albert Maltz, Samuel Ornitz, Waldo Salt, Robert Rossen, Dalton Trumbo, Guy Endore, Richard Collins, Marian Spitzer, Hugo Butler, Donald Ogden Stewart, Paul Trivers, Maurice Rapf, Henry Meyers, John Wexley, Ronald MacDougall, John Collier, Abraham Polonsky, William Pomerance, Harold Buchman, Melvyn Levy, Clifford Odets, and Michael Blankfort.

Macaulay referred to an experience he had concerning the writing of material for the Screen Writers magazine. He stated that screen writer Alvah Bessie had written an article for the magazine, "The Screen Writer," in which he complained about the things he could not write about because of capitalistic oppression both in the movies and in the general press as well as the magazine

groups. Macaulay stated he answered this article. However, he indicated that he was prevented from writing many things about which he would like to write because of the active interference of Mr. Bessie and his associates. He stated the article was turned down by Dalton Trumbo, the Editor of the magazine. He stated Mr. Trumbo gave several "remarkable" reasons for turning his article down, one of them being that Macaulay attacked minority groups and attacked the Roman Catholic Church. He said this was quite remarkable coming from Dalton Trumbo, and due to the fact that he, Macaulay, is a Roman Catholic. Later on Macaulay said that he commented to one of the Editors of the magazine, "It is obvious that there is no likelihood that anything I would write could be printed in the Screen Writer," and the Editor said, "I think you are absolutely right."

Robert Montgomery

Screen actor Robert Montgomery in his testimony stated that he was born in Beacon, New York in 1904 and that he presently resides at 10430 Bellagio Road, Belair, Los Angeles 24, California. Mr. Montgomery stated that in addition to being an actor, he, for the last two years, has also been a Director.

Mr. Montgomery in his testimony related that he is a member of the Screen Actors Guild, and that he has held executive positions off and on in the organization since 1933. In reply to the question as to whether or not there are any Communist influences operating within the Guild, he stated that since 1933 there has been a very small militant minority group in the Guild which is well organized and well disciplined. He stated that the Screen Writers Guild considered and passed a resolution, at his introduction, indicating that it is rigorously opposed to Fascism and Communism.

George L. Murphy

Motion picture actor and dancer George L. Murphy in his testimony before the Committee stated that he was born in New Haven, Connecticut, on July 4, 1902. He further indicated that his residence at the present time is located at 911 North Bedford Drive, Beverly Hills, California.

Mr. Murphy stated that he has been employed in the Motion Picture Industry for over twelve years, and is a member of the Screen Actors Guild. He pointed out that shortly after he joined the Screen Actors Guild he received the "Daily Worker" every day for a period of one year, for which he did not pay or place an order.

In referring to a strike in the Motion Picture Industry, he stated that the Screen Writers Guild formed a committee which met with the committee

of the Screen Writers Guild and the Screen Directors Guild, in the hope that they, as disinterested parties, would find some means whereby the men could remain at work while the argument went on or until the strike was settled. He stated this group met and at this meeting a suggestion was made as how to proceed. He stated that he suggested the group get the three parties to agree to abide by the decision of the National Labor Relations Board, due to the fact that it was a jurisdictional dispute. He stated that this was agreed upon, whereupon they visited Mr. Edward Mannix, who was then an officer with the Producers Association. Mr. Mannix agreed to sign or would say publicly that he would abide by the decision of such a proper Governmental agency.

The second party the group called upon was one of the members of the striking unions. This individual told them that they were out on strike and that they would stay there for seven years, if necessary, until a lot of things he was dissatisfied with in Hollywood were straightened out. Murphy said it was quite obvious that they were not going to accomplish anything and that this individual was not interested in settling the strike.

Mr. Murphy stated with regard to the Screen Actors Guild that he wanted to make sure of the feelings and the views of the membership. He stated they held a mass meeting of the membership at which time they invited Mr. Herbert Sorrell, the head of the Conference of Studio Unions, and Mr. Richard Maltz, the President of the International Alliance of Theatrical Stage Employees. Murphy stated that the union gave each of the representatives half an hour to state their case before the membership. He stated that the ballots came back from the Guild voting 97.3 percent not to join the strike. He stated as far as he knew there was only one other union that took a secret ballot on the strike and that was the Screen Office Employees Guild. It was his understanding, according to Mr. Murphy's testimony, that after the ballot was tabulated they had voted some 900 to 600 not to join the strike, but that they were ordered to join the strike in spite of that under the threat that they would lose their charter.

Ronald Reagan

Motion picture actor Ronald Reagan in his testimony related that he was born in Tampico, Illinois, on February 6, 1911, and that he presently resides at 9137 Cordell Drive, Los Angeles, California. He related that he has been engaged in the motion picture business since June, 1937, with the exception of a brief interlude of three and a half years, which he spent in the Armed Services of the United States.

With regard to the Screen Actors Guild, of which he has been a member of the Board of Directors and is at present the President, he stated that he felt there is a small clique in the organization which has been suspected of following

the tactics that they associate with the Communist Party. He referred in addition to an event in which, through subterfuge, he was led to become a sponsor of a meeting held under the auspices of the Joint Anti-Fascist Refugee Committee. He stated that several weeks ago in Hollywood there was a financial drive to raise money to build a badly needed hospital in a certain section of the town which was to be called the All Nations Hospital. He stated that he believed that because of the very title of the hospital, it received the support of most of the people in that city. He said that during this period he received a telephone call from a woman whom he did not know, at which time she stated there was to be a recital held at which Paul Robeson would sing, and that all of the money for the tickets would go to the hospital. The woman asked him if she could use his name as one of the sponsors. He stated that he hesitated for a moment because he did not think that Mr. Robeson's political views coincided with his, but figured that here was an occasion where Mr. Robeson was perhaps appearing as an artist, and certainly the object, that is the raising of money, was above any political consideration which should be supported by everyone. Therefore, Reagan stated he gave permission to use his name.

He stated that he left town for a few weeks and when he returned he was handed a newspaper which said that this recital was held at the Shrine Auditorium in Los Angeles under the auspices of the Joint Anti-Fascist Refugee Committee. The principal speaker was Emil Lustig. Robert Burman took up a collection, and remnants of the Abraham Lincoln Brigade were paraded to the platform. He stated that he did not see one word in the newspaper about the hospital. Reagan then related that he called the newspaper and stated he would like to explain his position, whereupon the Editor of the newspaper laughed and said, "You needn't bother, you are about the fiftieth person that has called with the same idea, including most of the legitimate doctors who had also been listed as sponsors of that affair."

Gary Cooper

Motion picture actor Gary Cooper in his testimony stated that he was born in Helena, Montana, in 1901, and that he presently resides in Los Angeles, California. He stated that he has been in the motion picture business since 1925 and that he is a member of the Screen Actors Guild.

During the testimony of Mr. Cooper, the Committee's investigators introduced a document distributed by the Communist Party in Italy during May, 1947, which was obtained from the State Department. This document read as follows:

"Gary Cooper, who took part in the fights for the independence of Spain, held a speech before a crowd of 90,000 in Philadelphia on the occasion of the consecration of the banner of the Philadelphia Communist Federation.

"Between other things, he said: 'In our days it is the greatest honor to be a Communist. I wish the whole world to understand what we Communists really are. There could be nobody then who might say that we are enemies of mankind and peace. Those who want to discuss Communist ideas should first get to know them. Americans learn this with great difficulty. Millions of people from other continents regard America as a center of modern civilization, but only we Americans can see how false this opinion is. Let us be frank. Our country is a country of gold, silver, petrol, and great railways. But at the same time it is a country where Rockefeller, Ford, and Rothschild use tear gas against striking workers fighting for their legitimate rights. Our country is the fatherland of Lincoln and Roosevelt, but at the same time it is a country of men like Senator Bilbo and many of his type. It is a country where redskins were exterminated by arms and brandy.'"

Mr. Cooper in his testimony stated that, of course, this statement was not true and that as a matter of fact he was never in Philadelphia.

The Committee also introduced a few paragraphs from another document which was distributed on July 19, 1947, by the Communist Party in Yugoslavia in various cities in that country. In an article captioned, "Fascist Shooting on Broadway," the following appeared:

"In the middle of June, in Hollywood, Gary Cooper, Tyrone Power, and Alan Ladd, well-known film stars, were imprisoned because they were marked as leftists and denounced un-Americans, but before that happened, something else was going on, about which the American newspaper agencies did not speak, and that is very characteristic of conditions today in the United States.

"The film actor, Buster Crabbe, lost his life in a mysterious way. The background of this tragic and mysterious death of Buster Crabbe was set forth by the New York paper, Red Star. From the articles of Ray Standidge, we can see that Buster Crabbe was very popular in the United States. He organized a movement in the Army to protest against the investigation of un-American activities against Cooper, Chaplin, and other film stars.

"The beginning of Buster Crabbe's tragedy was when he found valuable documents, through which documents he could give light and prove the criminal and aggressive plans of reactionary circles in America."

" * * * On May 31, Buster Crabbe came to the apartment of the well-known film actor, Spencer Tracy, also well-known as a leftist and they had a long talk in the presence of Tyrone Power."

" * * * On June 3, on Broadway, on the corner of Seventh Avenue, Crabbe was riddled with bullets from a machine gun from a closed car. This tragic death of Crabbe, provoked terrific unrest in Hollywood. At the funeral of Buster Crabbe, 150,000 men were present, and the coffin was carried by Comrades Gary Cooper, Tyrone Power'-----"

This document was likewise obtained by the Committee from the State Department.

Leo McCarey

Motion picture Director Leo McCarey stated that he was born in Los Angeles, California, in 1896, and presently resides at 1018 Ocean Front, Santa Monica, California.

Mr. McCarey stated that he was the Director of "Going My Way" and "The Bells of St. Marys." He stated that these pictures were not received in Russia because he had a character in them which the Russians did not like, namely God.

With regard to the injection of propaganda into motion pictures, Mr. McCarey stated that he felt the Communists had been successful, but fortunately very few pictures with Communist propaganda have made any money. He stated that consequently he believed they were unsuccessful and he was happy to say that the American people do not recognize them.

Mrs. Lela E. Rogers

Mrs. Lela E. Rogers in her testimony before the Committee stated that she resided at 5930 Franklin Avenue, Hollywood, California, and that she born in Council Bluffs, Iowa. She stated that at present she is the manager her daughter's affairs (Ginger Rogers) and a writer of sorts.

Mrs. Rogers testified that she was employed as an assistant to the vice president in charge of productions at the RKO Studios, the late Charles Kerner, in 1943. She stated that it was a part of her duties to examine certain scripts and stories and recommend to her superior as to whether or not they should be considered for possible production. In this connection she said that she examined the book, "None but the Lonely Heart," written by Richard Lewellyn. She stated that she learned Cary Grant had called from Columbia Studios to say that the book had been called to his attention by someone at Columbia who recommended it as a good story for him. He wanted RKO to read it and if they found it suitable to him, he wanted RKO to buy it and he would appear in it there. Mrs. Rogers testified that she found she could not recommend the book. She said the story was filled with despair and hopelessness and in her opinion was not a Cary Grant vehicle.

After she had expressed her views to her superior, Mr. Kerner, he informed her that he had bought the story only half an hour before. She stated that a few days later she was present at a meeting at which Producer David Hempstead stated that he had talked to Mr. Clifford Odets and that Odets was coming to Hollywood and do the screen play on the story. Mrs. Rogers stated that she vehemently protested. She stated that her protests were based on the fact that she had for years heard that Odets was a Communist. She stated that the story lent itself to propaganda, particularly in the hands of a Communist. She continued by stating that during the preparation for the production, Mr. Odets was made Director as well as writer, and as the picture progressed she heard that Hanns Eisler had been employed to do the musical score for the picture.

In reply to the question by a representative of the Committee as to whether or not she had turned down scripts for the reason that she felt they were un-American or Communist propaganda, she stated that she recommended the turning down of the story, "Sister Carrie," by Theodore Dreiser, because it was just as open propaganda as "None but the Lonely Heart."

Oliver Carlson

Mr. Oliver Carlson in his testimony before the Committee stated that he resides at 1728 Westerly Terrace, Los Angeles, California, and that he is a writer and a teacher, specializing in the field of political science and more specifically in the field of propaganda techniques. Mr. Carlson said that he was born in Sweden on July 31, 1899.

He qualified himself by stating that he has written many articles over a period of twenty years on Communism. Mr. Carlson stated that he is the author of a book entitled, "A Mirror for Californians," which he wrote in 1939 and the early part of 1940. He said that this book has considerable information concerning

the Communist movement in California. Mr. Carlson stated that there were a number of people sent from New York to supervise the activities of the Communists in Hollywood. He stated that one of them was V. J. Jerome. Another was a man by the name of Eli Jacobson. According to Carlson, Eli Jacobson was from New York and he had known him and his family many years ago when they were boys. He said that Eli Jacobson was a charter member of the Communist Party in America. He referred to him as having been in the middle 1920's the Director of the Workers School in New York City. He said that Jacobson went to Russia and taught at the University of Moscow. In Carlson's opinion, Jacobson has always been considered a high functionary and a particularly able propagandist for the Communist movement. He stated that in 1936 he accidentally ran into Jacobson in Los Angeles. On the occasion of this meeting he learned that Jacobson was closely associated with a lady known as Mrs. Beryl La Cava, the divorced wife of Gregory La Cava, a motion picture Director. According to Carlson, the newspaper accounts of the divorce proceedings reflected that Mr. La Cava accused his wife of being a very ardent Communist.

Carlson stated that toward the fall of 1938, he was contacted by Jacobson, at which time Jacobson stated that he had decided to break with the Communist Party. On this occasion Jacobson told him how he had been sent to Hollywood under specific instructions from the Central Committee of the Communist Party, and that his duties in Hollywood were to conduct classes and in general carry on educational propaganda for the Communist Party among the film folk, that is, the so-called elite in the film industry. According to Carlson, Jacobson had been carrying out this assignment for the past two and a half years. He said that Jacobson told him he prepared the ground work for several meetings for V. J. Jerome. He said that Jacobson also informed him that it was a part of Jacobson's job to see that many of the important film personalities were "softened up" so that they would agree to join the various front organizations which the Communist Party was sponsoring in Hollywood.

Carlson stated that on the occasion of this meeting Jacobson was terribly agitated. He appeared to be afraid he was going to be killed. According to Carlson, Jacobson did not openly appear as a Communist at any time during his stay at Hollywood. Rather, his job was to carry on the work assigned to him under other guises.

With regard to the Peoples Educational Center, Mr. Carlson testified that Mr. William Wolfe, the Educational Director for the International Ladies' Garment Workers Union, who was not a Communist, advised him he was approached and offered the job of Director of this new educational center. Wolfe wanted to know if Carlson was interested, to which Carlson replied that he was interested only if he knew who was going to be on the Board of Directors and who was behind it.

Carlson related that in a matter of a few weeks there was good evidence indicating that it was a Communist-controlled school. He stated that Mr. Wolfe who, up to that time, had been a very close friend of his, suddenly became very distant. He stated that Wolfe was in the company of these other people and with them established the Peoples Educational Center. Carlson in his testimony then proceeded to point out the Communist character of the school and the motion picture personalities who appeared as instructors or as having been affiliated with the institution.

As a part of the information furnished to the Committee by Carlson, there was introduced into the record the entire catalogue of the Peoples Educational Center for the summer of 1945.

Walter E. Disney

In the testimony of Mr. Walter E. Disney, he stated that he was born in Chicago, Illinois, on December 5, 1901, and that he has been in the Motion Picture Industry as a producer of motion picture cartoons since 1920. He stated that he now owns and operates the Walt Disney Studio at Burbank, California.

Mr. Disney testified that his films were distributed all over the world with the exception of the Russian countries. He stated in this connection that the Russians bought the "Three Little Pigs" and used it through Russia and they looked at a lot of his pictures and he thought they ran a lot of them in Russia but then returned them to his studio and said they didn't want them as they did not suit their purposes.

Mr. Disney testified that he felt a Communist group tried to take over the artists in his studio. He stated this situation arose out of a group of his employees coming to him and telling him that Mr. Herbert K. Sorrell (head of the Conference of Studio Unions) was endeavoring to take over his employees. He stated that he cautioned his employees that it was none of his concern and that he had been advised not to discuss this labor situation with his employees. He pointed out, however, that his employees informed him that it was not a matter of labor, it was just a matter of his employees not wanting to go with Sorrell and that they heard he, Disney, was going to sign with Sorrell and they wanted an election to prove that Sorrell did not have a majority. He said they informed him that he had a right to demand an election. Disney stated that when Sorrell came to see him, Disney advised him that he wanted an election. Sorrell laughed at him, Disney stated, and remarked that he would use the Labor Board as it suited his purposes and that he had been "sucker" enough to go for that Labor Board ballot and he had lost some election by one vote. He said it took him two years

to get it back. He said he would strike and that was his weapon. He said, "I have all of the tools of the trade sharpened," and that he, Disney, could not stand the ridicule or smear of a strike. Mr. Disney testified that Sorrell told him he would make a dust bowl out of his plant. Mr. Disney said that a strike developed as a result of this meeting. He said that when the strike came off, people tried to smear him and put him on the unfair list of Communist front organizations, referring to "The Peoples World," "The Daily Worker," "FL" magazine and the "League of Women Shoppers." He said that he was even subjected to smear tactics in South America through some Communist publications in South America. He stated that Sorrell and his associates distorted everything, that they lied, that there was no way he could counteract anything they did, that they formed picket lines in front of theatres, that they called his plant a sweatshop, and that in general they claimed things that were not true and that there was no way he could fight back.

Mr. Disney was asked a question by an investigator of the Committee as to whether he recalled having any conversations with Mr. Sorrell concerning Communism, to which Mr. Disney replied that he recalled that Sorrell had heard that he had called them a bunch of Communists, which resulted in Sorrell making the comment to Disney at a meeting, "You think I am a Communist, don't you?", to which Disney replied that all he knew was what he had heard and seen. Sorrell laughed and replied, "Well, I used their money to finance my strike of 1937," and said that he had gotten the money through the personal check of some actor.

Mr. Disney testified that he never gave in to Sorrell, and that an election was not held. He said there are approximately thirty-five unions operating in his studios at the present time, thirty of which they have contracts with.

Concerning the people who, in his opinion, were Communists in his employ, Mr. Disney said that he believed David Hilberman, William Pomerance, and Maurice Howard were all tied up with the same outfit. He said in his opinion they are Communists, although he had no way of proving it. He pointed out that actually Pomerance and Howard were only the business agents or managers of the cartoonists and were actually not in his employ.

John Howard Lawson

John Howard Lawson appeared before the Committee as the result of a subpoena on October 27, 1947. On this occasion he was identified as a writer at present residing at 9354 Burnett Avenue, San Fernando, California. He stated that he was born in New York City on September 25, 1894. Mr. Lawson was asked questions as to whether or not he was a member of the Screen Writers Guild or whether or not he was ever a member of the Communist Party. By evasion he did

not answer the questions and as a result was asked to leave the witness stand.

Following his testimony, Louis J. Russell, an investigator of the Committee, introduced a purported registration card of John Howard Lawson in the Communist Party dated in 1944, and, in addition, a comprehensive statement concerning the Communist affiliations and connections of Lawson. These connections have been carefully indexed in the Bureau's files for future reference purposes.

Eric Allen Johnston

Eric Johnston appeared before the Committee on the afternoon of October 27, 1947, at which time he stated his present occupation is that of President of the Motion Picture Association of America. Mr. Johnston was accompanied by counsel Paul V. McNutt. He gave his present address as 3101 Woodland Drive, Washington, D. C., and said he was born on December 21, 1895, at Washington, D. C.

Johnston related that his Association represented the larger companies in the Motion Picture Industry, including Warner Bros., Metro-Goldwyn-Mayer, Twentieth Century-Fox, RKO, Columbia, and International-Universal.

In an introductory statement Mr. Johnston stated that a damaging impression of Hollywood has been spread throughout the country as a result of the hearings of the Committee. He said that the impression which has gone out was grossly unfair to this great American industry. He said it must be a great satisfaction to the Communist leadership in this country to have people believe that Hollywood Communists are astronomical in number and almost irresistible in power. He stated that the facts in his opinion are that not everyone in Hollywood is a Communist and that the percentage is very small. He requested that the damaging impression caused by the Committee be corrected.

He said that the report of the subcommittee of the Un-American Activities Committee of the House of Representatives indicated that some of the most flagrant Communist propaganda films were produced as a result of White House pressure. He said that this charge has been completely refuted by the testimony before the Committee. He referred to the same report of the subcommittee which indicated that the Committee had a list of all pictures produced in Hollywood in the last eight years which contained Communist propaganda. He asked that the Committee make this list public and stated that until this list is made public the industry remains condemned by unsupported generalizations, and the industry is denied the opportunity to refute these charges publicly.

As his third point, Mr. Johnston stated that the Motion Picture Industry, which he represents, insists on their rights to decide what will or will not go into the pictures. He stated that they were deeply conscious of the

responsibility this freedom involves but that they had no intention to violate this trust by permitting subversive propaganda in the films. He also stated that he was desirous of seeing Communists exposed in the traditional American manner.

His final point was the asking for a positive program to combat Communism. Chairman J. Parnell Thomas, while Johnston was on the witness stand, pointed out to Johnston the kind of "cooperation" the Committee had been receiving. He said that the Committee had been contacted by some very important people in the country who, either through Johnston or someone he was associated with, asked the Committee to "lay off or postpone" the hearing. He also said that they had people get in touch with them of a dubious character, asking the Committee not to put on a certain witness or would the Committee refrain from asking certain questions. Mr. J. Parnell Thomas also pointed out that the Committee's investigators were contacted by others who tried all the tricks of the trade to find out what the Committee was doing. He said one man went so far as to—he did not offer anything, but "I want to tell you he gave all the signs of an offer, all the signs of an offer." He also said that he was informed this morning, October 27, 1947, that a moving picture appeared at the Trans-Lux in which Mr. Thomas said a few words and Johnston said a great many. Mr. Thomas said that Johnston made this statement two or three weeks before the hearings got started.

Mr. Johnston was questioned concerning his employment of Edward T. Cheyfitz as one of his assistants. He was questioned as to whether or not he was familiar with the former Communist Party membership of Cheyfitz and his Communist Party associations, to which Johnston stated that he was familiar with Cheyfitz's background, but that he was certain he had completely broken with the Communist Party and had been highly recommended to him. It was pointed out during the hearings that these letters of recommendation were dated only a day or so before Johnston's actual appearance before this Committee. These letters were introduced as a part of the record and appear in the published document of the Committee containing this testimony.

Concerning the duties of the organization which Mr. Johnston represents, he testified that the code of the association covers crimes against the law, sex, vulgarity, obscenity, profanity, costume, dances, religion, locations, national feelings, titles, and repellant subjects. He stated that actually there is nothing in the code about propaganda, that it is the feeling of the association that this phase is the duty of each motion picture producer, that is to determine what goes on the screen, just like it is the duty of each newspaper publisher to determine what goes into the newspaper.

Johnston also pointed out that they have a policy concerning the foreign fields in their association due to the fact that a large percentage of the Motion Picture Industry's revenue comes from outside the United States. He said that the association is not allowed to have its pictures in Communist countries. He pointed out that "now" the association will not be allowed to have motion pictures probably in anti-Communist countries such as Argentina, Brazil and Chile, referring to the results of the present hearings of the Committee. Johnston stated that he felt it is the duty of Congress to prove whether Communists are foreign agents and/or whether they are trying to upset our Government by unconstitutional means.

Dalton Trumbo

Dalton Trumbo, who appeared before the Committee as a result of a subpoena on October 28, 1947, with counsel, namely Mr. Bartley Crum and Mr. Robert Kenny, gave his occupation as a writer and stated that he resided at 329 South Rodeo Drive, Beverly Hills, California, and was born in Montrose, Colorado, on December 9, 1905.

Like the other "unfriendly" witnesses, Trumbo by evasion failed to answer the questions, "Are you a member of the Screen Writers Guild?" and "Are you now or have you ever been a member of the Communist Party?"

Following Trumbo's appearance on the stand, a considerable amount of information was introduced by the Committee showing the Communist affiliations and background of Trumbo. Committee investigator Louis J. Russell introduced a 1944 Communist card showing membership in the Communist Party (or Communist Political Association) on the part of Dalton Trumbo.

Roy M. Brewer

Roy M. Brewer identified himself as the International Representative of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States. He said that he resides at 716 North Curson Avenue, Los Angeles, California, and that he was born in Hall County, Nebraska, on August 9, 1909.

During the testimony of Mr. Brewer, he introduced a Communist membership card of Herbert K. Sorrell. He stated that it was a control card for the first half of 1937 with book number 74282 written on the card. The name on the card was Herbert Stewart. He stated that this document, which was a photostatic copy of the original, was introduced before the Joint Fact-Finding Committee of the California State Legislature. He pointed out that at the time this document was introduced, the handwriting on it was identified as that of Herbert Sorrell

by a handwriting expert. Mr. Brewer gave considerable testimony concerning the activities of Jeff Kibre concerning whom there is considerable information set out in this running memorandum in the section entitled, "History and Development of the Communist Party in Hollywood."

Concerning the various strikes in the Motion Picture Industry, particularly with reference to the 1946 strike, Brewer testified that he felt if it had not been for the Communist Party activities in the motion picture studio unions, there would have been no strikes in Hollywood. He said he felt that much of the violence of the picket lines was due to the activities of the Communists. He stated that he felt it was the plan of the Communist forces led by Jeff Kibre, Communist agent sent to Hollywood in 1935 and his successor, Herbert K. Sorrell, to infiltrate and control Hollywood technical labor while other Communist forces led by John Howard Lawson, were to infiltrate and control the talent guilds and so-called cultural groups in the industry. He stated that the Communists, having failed to control his organization in Hollywood, attempted to destroy it by fomenting and aggravating jurisdictional disputes existing in the trade union structure in the studios.

In referring to the activities of the Communists in the Motion Picture Industry, Roy Brewer of the IATSE stated that one of the first pieces of evidence which came to his attention concerning these matters resulted from an election which was held in 1939 concerning a petition of the organization known as the United Studio Technicians Guild, which was founded and built around Jeff Kibre. Brewer related that presumably this was an independent organization. However, he stated it was actually directed both by the state organization of the CIO and the Communist Party. He indicated that the field examiner in charge of the election which handled the petition was William Pomerance. Pomerance was identified by Brewer as an official representative of the Government in their efforts to determine the representation in this case. He referred to Pomerance as the founder and organizer of the Screen Cartoonists Guild, which was stated by Kibre as having been organized "by our people."

Brewer stated that another man who was employed by the National Labor Relations Board at the time of the 1939 election was Maurice Howard, whom he identified as the Secretary of the Screen Cartoonists Guild and a teacher at the Peoples Educational Center.

He also referred to a woman by the name of Frances Millington, an employee of the National Labor Relations Board. He stated that she is now an officer of the Screen Analysts Guild in Hollywood.

In addition, Brewer stated that William Esteman, who was an attorney for the National Labor Relations Board, has also been an attorney for the Conference

of Studio Unions and a teacher at the Peoples Educational Center. He stated the presence of these people in official capacities on the National Labor Relations Board has led him and his associates to believe that in many cases their interests were prejudiced. ~~at any rate~~ he stated that he felt there should have been no election in 1939. He said that the unions had contracts and there was no necessity for the election. Brewer pointed out, however, that in the reports which Kibre wrote, he changed his entire strategy in his attempts to capture the unions as a result of the ruling of the National Labor Relations Board which gave them an election and granted their petition.

Brewer indicated that another activity which led him to believe that there was Communist influence in the National Labor Relations Board in Los Angeles was the efforts which were made by the Communists to capture the extras. He identified the extras group as a part of the Screen Actors Guild. He stated their employment was of such a nature that it was not steady and so agitation started within the extras group for a separate organization. Brewer stated they went to the National Labor Relations Board, which granted them an election. This, he said, was followed by an election and the granting of their (the extras) petition which separated them from the Screen Actors Guild.

Brewer stated that a part of the campaign which the extras had carried on was to the effect that if they voted to disaffiliate with the Screen Actors Guild, they would then be given a charter from the American Federation of Labor. He stated that the actors took a very strong position about a printers' union, giving a charter to the extras and, consequently, they did not get a charter from any other AF of L union. This resulted in the National Labor Relations Board actually stopping the processes of collective bargaining for a period of 18 months for the extras due to the fact that it was not until after a second election had been held that the extras voted to go back into association with the actors' group and they got a contract which resulted in the processes of collective bargaining being re-established.

Brewer referred to another incident which happened in the 1945 strike in the Motion Picture Industry in which a Communist faction led by a Mr. Menschel attempted to lead a revolt in Brewer's organization at the time of the strike. With regard to Menschel, Brewer stated that Mr. Kibre, in his report to Roy McKison, who was identified as the Trade Union Secretary of the Communist Party, made specific reference to Menschel's activities. He further identified Menschel as having been sent by the Communist Party to the LAFFE 1933 convention in Cleveland, Ohio, for the purpose of attempting to push through a pro-Communist resolution. He stated that Menschel made such a bad job of this that the then Acting Secretary of the Communist Party in Ohio, Max

Weiss, wrote a complaint to Roy Hudson, complaining against the Party officials in California who sent him to the convention so inadequately prepared to carry out his mission. Brewer testified that this resulted in the complaint being handed back and Kibre being instructed to investigate whether or not Henschel was a loyal comrade, a loyal Party member, or whether he had just failed in his obligation. Brewer testified that Kibre in his report, which was made in approximately 1939, stated that Henschel had been a Party member for about three years.

With regard to Henschel's activities in the IATSE, Brewer stated that Henschel organized a rank-and-file committee which resulted in his being discharged from the employ of Warner Bros., and his eventual expulsion from the union. Brewer related that Henschel went to the National Labor Relations Board and filed a complaint. This resulted in a trial being held, and because of the Communist tactics Brewer stated the IATSE's efforts to conduct a trial were impeded to the extent that in order to insure the trial would be fair and to be sure the record would be clear, the union spent \$5,000 for the transcript alone in the trial.

Following the trial, the examiner, according to Brewer, rendered a decision which was a distortion of the law, which left Brewer and his associates at a loss to understand the law. He stated an investigation of the examiner, one Mortimer Reamer, reflected that he had been the Secretary of the National Lawyers Guild, which he described as a Communist front for lawyers.

Albert Maltz

Mr. Albert Maltz testified before the Committee on Tuesday, October 28th, at which time he was accompanied by his attorneys, Mr. Robert W. Kenny and Bartley Crum. He stated that he resides at 6526 Linden Hurst Avenue, Los Angeles, and is employed in the Motion Picture Industry as a writer.

The Committee by unanimous decision permitted Maltz to read a prepared statement which he brought with him. This statement is set out in the report of the Un-American Activities Committee, and concluded with the statement, "The American people are going to have to choose between the Bill of Rights and the Thomas committee. They cannot have both. One or the other must be abolished in the immediate future."

Maltz, like the other "unfriendly" witnesses, by evasion failed to answer the questions concerning his membership in the Screen Writers Guild or the Communist Party.

At the conclusion of Kaltz' testimony, Chairman J. Parnell Thomas requested Mr. Kenny to take the stand.

Robert W. Kenny

Mr. Thomas informed Mr. Kenny that the reason for calling him to the stand was the article appearing in the newspaper which stated:

"Counsel for 19 'defense witnesses' in the House Reds-in-filmland investigation said today he would advise all his clients to invite prosecution by refusing to say whether they are Communists. * * *

"Hollywood attorney Robert W. Kenny said he would also advise the other 18 'to walk the plank.'"

Mr. Thomas asked Mr. Kenny if that was a correct quotation, to which Kenny replied that Mr. Thomas had placed him in a doubly embarrassing position. Kenny stated that as a former newspaperman he had always made it a practice never to disavow anything that is printed in a newspaper, the other problem being, of course, the relationship between attorney and client, which is also a privileged situation. However, he stated that he believed the statement was not quite correct. Mr. Thomas asked Mr. Kenny as to whether he advised his clients as indicated in the newspaper, that is, not to answer the questions put to them by the Committee or its chief investigators. Kenny replied that if there is one thing that is sacred in this country it is the matter of advice that a counsel gives his clients. He stated that he would be disgraced before every one of the 100,000 lawyers in the United States if he answered that question. He stated that he thought it was the highest impropriety to ask a lawyer what advice he gave his client, following which Mr. Thomas read to Mr. Kenny Section 37 of the United States Criminal Code, which has to do with conspiring to commit an offense against the United States as follows:

"If two or more persons conspire either to commit any offense against the United States or to defraud the United States, in any manner, or for any purpose, and one or more of such persons do any act to effect the object of the conspiracy, each of the parties to such conspiracy shall be fined not more than \$10,000 or imprisoned not more than 2 years or both."

Mr. Thomas then informed Mr. Kenny that he was not asking him about the statement he made to his clients but rather about the statement he made to the newspaper. He repeated his question and asked Mr. Kenny if he made the statement

as quoted to the newspaper, to which Kenny replied, "No." He stated he did not say that he would advise his clients to invite prosecution. He stated that is simply something that he did not advise his clients because he believed his clients had all behaved themselves in a manner that did not invite a successful prosecution. He stated that what he undoubtedly did say was that they are probably going to be invited to walk the plank. Parnell Thomas then informed Mr. Kenny that he wanted him to know that he squirmed out of "this one" temporarily, but that if the Committee should determine that his action is a violation of this Conspiracy Act, then the Committee would take under consideration referring the matter to the United States Attorney.

Following the testimony of Mr. Kenny, investigator Louis J. Russell of the Un-American Activities Committee, introduced a card purported to be the membership card of Albert Maltz in the Communist Party (or the Communist Political Association) dated in November, 1944. In addition, there was introduced a lengthy memorandum into the record which pointed out the Communist connections of Albert Maltz, screen writer.

Alvah Bessie

Screen writer Alvah Bessie appeared before the House Committee on Un-American Activities as the result of a subpoena issued to him. On this occasion he stated that he was born in New York City on June 4, 1904, and that he presently resides at 369 South Crescent Drive, Beverly Hills, California.

Bessie was granted permission to introduce a statement he had prepared prior to his testimony. This statement sets out his opinions relative to the Committee which, in effect, indicate that he is of the conviction that the Committee has no legal authority to pry into the mind or activities of an American citizen.

Bessie, like the other "unfriendly" witnesses, by evasion failed to answer the questions concerning his membership in the Screen Writers Guild and the Communist Party. Consequently he was asked to leave the stand. Committee investigator Louis J. Russell then appeared before the Committee, presenting a 1944 Communist Party (or Communist Political Association) membership card for Bessie. At the same time a complete statement as obtained from the files of the Committee, reflecting the Communist affiliations of Alvah Bessie, was introduced into the record.

Samuel Ornitz

Screen writer Samuel Ornitz appeared on October 29, 1947, before the Committee as the result of a subpoena he received. On this occasion he stated that he resided at 1044 South Redondo Boulevard, Los Angeles, and that he was born in New York City on November 15, 1890.

Like the other "unfriendly" witnesses, he evaded the answering of the questions concerning his membership in the Screen Writers Guild and the Communist Party (or Communist Political Association).

Following his appearance on the stand, Committee investigator, Louis J. Russell, produced a 1944 Communist Party registration card for Samuel Ornitz, and the Committee also put into the record an extensive memorandum reflecting the Communist connections and affiliations of Ornitz.

Herbert Biberman

Motion picture Director, producer, and writer Herbert Biberman appeared on October 29, 1947, before the Committee as the result of a subpoena issued to him. On this occasion he stated his full name was Herbert Joseph Biberman, and that he resided at 3259 Deronda Drive, Hollywood, California. He stated he was born in Philadelphia, Pennsylvania, on March 4, 1900.

As in the case of the other "unfriendly" witnesses, Biberman by evasion failed to answer the questions concerning his membership in the Screen Writers Guild and the Communist Party.

Committee investigator Louis J. Russell introduced a 1944 registration card in the Communist Party (or Communist Political Association) for Biberman. In addition, the Committee put into the record an extensive memorandum reflecting the Communist connections of Herbert Biberman as obtained from the files of this Committee.

Emmet G. Lavery

Screen writer Emmet G. Lavery in his testimony before the Committee advised that he presently resides at 1075 Casiano Road, Los Angeles, California. He stated he was born in Poughkeepsie, New York, on November 8, 1902. Mr. Lavery stated that he is the President of the Screen Writers Guild and that this organization is the recognized bargaining agency for the screen writers in Hollywood.

In order to clarify the record concerning his alleged membership in the Communist Party or Communist activities, he asked to introduce into the record the testimony which he gave before the California State Committee on Un-American Activities on October 7, 1946. His request was granted. In this testimony Mr. Lavery stated that he was not a "freshman when it comes to a study of Communist technique." He said that he had "observed them for a good many years." He also related that the question before the Committee was how to

best combat the evils that the Committee and he were interested in.

While appearing before the Committee in California, the Committee stated that it did not call Lavery a Communist. Lavery stated that he was "opposed to the principles of Marxist Communism," and that he took his "social thinking from the encyclicals of Leo XIII on that question." He testified that he was not an apologist for Communism. He specifically called attention to the Un-American Activities Committee of the House of Representatives that Mr. Tenney, the head of the California Committee, stated that he was not a Communist and that the Screen Writers Guild was not Communist controlled.

Mr. Lavery, before the Un-American Activities Committee of the House of Representatives, continued his testimony by stating that in October, 1946, he voluntarily went to the office of the FBI in Los Angeles and asked the Agent in Charge, Mr. E. B. Hood, to make a notation in his record that Lavery, as President of the Screen Writers Guild, had voluntarily appeared at the FBI Office and offered to put himself and any records of the Guild completely at the disposal of the FBI at any time.

With regard to the American Authors Authority, Lavery testified that the plan is not in existence. However, what it was proposing was a licensing plan to get better terms for the marketing of original material sold for the screen. He stated that at the present time the Screen Writers Guild had a minimum basic agreement with producers under which various terms of employment are stabilized. He stated that they have no contract which covers the sale of original material. He referred to the American Authors Authority as an attempt to establish a plan of licensing under which authors would not sell outright their material for the screen, but would license it for a certain term of years, for various percentages of profit.

Lavery testified that he felt there are Communists in the Screen Writers Guild. He stated that he did not feel that the influence these Communists allegedly asserted in the Guild was half as much as it was made out to be and indicated that he would not be on the stand testifying if in his mind the Communists had control of the Screen Writers Guild.

Edward Luytryk

Motion picture Director Edward Luytryk was subpoenaed before the Committee on Un-American Activities and appeared on October 29, 1947. On this occasion he stated that he was born on September 4, 1904, in Grand Forks, British Columbia, Canada. He stated that he was naturalized in Los Angeles, California, in 1939 and at present resides at 9361 Olympic Boulevard, Beverly Hills, California.

Mr. Dmytryk by evasion failed to answer the question asked him by the Committee concerning his alleged membership in the Communist Party.

Following his appearance on the stand, Committee investigator Russell testified that Dmytryk was a member of the Communist Party and in 1944 held Communist Party book number 84961, as well as held in 1945 Communist Political Association membership card number 47238. There was then introduced by the Committee a compilation from its records of the complete Communist activities and associations of Edward Dmytryk.

Adrian Scott

Producer Adrian Scott appeared before the Committee on October 29th as the result of a subpoena. On this occasion he stated he was born in New Jersey on February 6, 1911, and that he presently resides at 603 North Beverly Drive, Beverly Hills, California.

Scott, like the other "unfriendly" witnesses, failed by evasion to answer the questions concerning his purported membership in the Screen Writers Guild and the Communist Party.

Following Scott's appearance on the stand, Committee investigator Russell testified that in 1944 Scott was issued a 1945 Communist Political Association card number 47200, and that in the fall of 1945, Scott was issued Communist Party registration card number 35394.

Dore Schary

Motion picture executive Dore Schary, who testified before the Committee on October 29th, stated that he was born in Newark, New Jersey, on August 31, 1905, and that he at present resides at 12850 Marlboro Street, West Los Angeles, California. He stated that he is at present the executive in charge of production at the RKO Studios.

Mr. Schary was asked by the Committee who had employed Hanns Eisler. He stated that technically a man assigned to music is employed by two people, one of them a Mr. Dakalienokoff, who is in charge of music. Schary stated that Mr. Dakalienokoff arranges for the employment of musicians assigned to score films, and that Mr. Leon Goldberg is the comptroller of the studio. It was brought out during the testimony that Hanns Eisler was employed by the RKO Studios. The Committee asked Mr. Schary as to the policy of RKO with regard to employing people who are international Communists, to which Mr. Schary stated that his personal feelings with regard to this question are that up until the time a Communist is proven to be advocating the overthrow of the Government by

force or violence or illegal means, he could not make any determination of his employment on any other basis except whether he is best qualified to do the job desired.

Concerning the RKO employees Mr. Scott and Mr. Dmytryk, previously referred to in this section, Schary testified that it would come to him as a terrific shock if he found out that these individuals were foreign agents. He pointed out that in his discussions with these men he has never heard them make any remarks or see them attempt to get anything subversive into the films.

During the interrogation of Schary, the Committee introduced a letter written on the letterhead of the Vanguard Films, Incorporated, Culver City, California, Office of Dore Schary, dated April 17, 1945, written to Mr. Emmet Lavery, care of Mrs. Pauline Lauber, Hollywood Writers Mobilization on the subject, Writers' Assignments for Hollywood Bowl Memorial Program, April 23. This communication was incorporated into the record as follows:

"Dear Emmett: I am enclosing herewith a list of the writing assignments of the Hollywood Bowl memorial program to be presented April 23. Following the list of assignments we will state the tentative continuity for the show. We are rushing these assignments to you by messenger so that you can contact the writers. The continuity of the show will follow in a couple of hours after we have completed work on it. The writers who will do the over-all narration and who will be most concerned with the complete continuity of the show are Helen Deutsch, Maxwell Anderson, and Leonardo Bercovici.

"Mayor Bowron's speech, 2½ minutes, to be written by Mary McCall.

"County Representative Smith's speech, 2½ minutes, to be written by Maurice Rapf.

"Federal Judge J. T. F. O'Connor, 2½ minutes, to be written by Faragoh.

"Gov. Earl Warren, 5 minutes, to be written by Emmett Lavery.

"Note to Mary McCall: Mayor Bowron's speech will open the program and will include the theme of the program.

"Dramatization of President Roosevelt's record. The details of this will be discussed at a general meeting for all the writers, 10 minutes, to be written by Alvah Bessie—

"Leon Meadows and Abe Polonsky.

"The United Nations Section (this section will also be detailed at the writers' conference), 15 minutes, to be written by Vladimir Pozner and Ring Lardner.

"The Human Side of President Roosevelt, 5 minutes, to be written by Harry Trivers, Abe Burroughs, Harry Kurnitz, and Abe Polonsky.

"The section of the program that will segue from the memorial to President Roosevelt to the pledge of support to President Truman, 3 minutes, to be written by Paul Green.

"Pledge of Allegiance to the Ideals of Mr. Roosevelt and to the Future, 1 minute, to be written by Dalton Trumbo. Introduction to the Pledge of Allegiance, 2 minutes, to be written by Dalton Trumbo.

"By the time you get this letter we will have called you on the telephone and asked for your help in arranging a meeting for all the writers this afternoon. Thank you.

Sincerely,

Dore Schary."

Chief counsel for the Committee Stripling pointed out to Schary that this communication was read into the record due to the fact that several of the writers who were assigned to do portions of the program were identified by the Committee as being members of the Communist Party. Accordingly, Stripling followed his statement by asking Schary that if he had to make the assignments over again, would he call upon these same people to write on these various assignments, to which Schary replied that some of his selections on the list might be different.

Ring Lardner, Jr.

On October 30, 1947, as the result of a subpoena issued to him, Ring Lardner, Jr., of 325 Georgina Avenue, Santa Monica, California, appeared before the Committee. On this occasion he stated that he was employed as a writer and that he was born in Chicago, Illinois, on August 19, 1915.

Lardner, like the rest of the "unfriendly" witnesses, failed by evasion to answer the questions asked him concerning his purported membership in the Screen Writers Guild and the Communist Party.

Following his testimony, Committee investigator Russell produced a 1944 Communist Party registration card for Ring Lardner, Jr., bearing number 46806. In addition, there was introduced into the record a memorandum concerning the Communist affiliations of Ring Lardner, Jr., as compiled by the Committee.

Lester Cole

Lester Cole, motion picture writer, appeared before the Committee on October 30 as the result of a subpoena issued to him. Cole was identified as a resident of Hollywood, living at 15 Courtney Avenue, an American citizen having been born on June 19, 1904, in New York City, and a screen writer being employed as such for the past fifteen or sixteen years.

Cole by evasion also failed to answer the questions concerning his membership in the Screen Writers Guild or the Communist Party, which resulted in his being excused as a witness.

Following his appearance on the stand, Committee investigator Russell introduced a Communist Party registration card for Lester Cole bearing number 47226, as well as a memorandum compiled by the Committee reflecting Cole's Communist connections.

Berthold Brecht

Mr. Brecht appeared before the Committee as a result of a subpoena issued to him. In identifying himself on the stand, Mr. Brecht stated that he at present resides at 34 West Seventy-third Street, New York City, and was born in Augsburg, Germany, on February 10, 1898, arriving in the United States on July 21, 1941, at San Pedro, California. He stated that he came to the United States from Helsinki, Finland, where he was issued a quota immigration visa by the American Vice Consul.

By way of background, Brecht related that he had to leave Germany in 1933, when Hitler took over. He stated he then went to Denmark, and when war seemed imminent in 1939, he went to Sweden. He continued by stating that he remained in Sweden for one year until Hitler invaded Norway and Denmark, when he left Sweden and went to Finland.

Brecht stated his occupation was that of a playwright and a poet. When asked concerning his membership in the Communist Party either in this country or in Germany, he stated that he is not now and never has been a member of the Communist Party.

He was asked whether or not he is the author of any revolutionary poems, plays or other writings, to which he replied that he has written a number of poems, songs, and plays which dealt with his fight against Hitler, and consequently said they could be considered, therefore, as revolutionary because he was for the overthrow of that government.

Brecht testified that in 1930 with Hanns Eisler he wrote a play entitled, "Die Massnahme." The chief counsel for the Committee in referring to the play stated that throughout the play reference is made to the theories and teachings of Lenin, the A, B, C of Communism, and other Communist classics, as well as the activities of the Chinese Communist Party in general. Excerpts from the play to substantiate Mr. Stripling's remarks were entered into the record.

Brecht testified that he has been in Moscow on two occasions. He stated that on the first occasion he was invited to Moscow by the VKKS, that is the Society for the Promotion of Cultural Relations with Foreign Countries. The occasion for this invitation was based on a documentary picture which Brecht had helped to make in Berlin by the name "Kuhle Wampe." While in Russia he admitted meeting Sergei Tretyakov, a Russian playwright who translated some of his poems and one play.

Mr. Stripling then entered into the record a quotation from the "International Literature No. 5," dated 1937, published by the State Literary Art Publishing House in Moscow, reflecting an interview between Tretyakov and Brecht. According to the article quoting Mr. Brecht, the following is set out in the record of the Committee:

"I was a member of the Augsburg Revolutionary Committee," Brecht continued. "Nearby, in Munich, Levine raised the banner of Soviet power. Augsburg lived in the reflected glow of Munich. The hospital was the only military unit in the town. It elected me to the revolutionary committee. I still remember Georg Brem and the Polish Bolshevik Glushevsky. He did not boast a single Red guardman. He didn't have time to issue a single decree or nationalize a single bank or close a church. In 2 days General Epp's troops came to town on their way to Munich. One of the members of the revolutionary committee hid at my house until he managed to escape."

"He wrote Drum at Night. This work contained echoes of the revolution. The drums of revolt persistently summon the man who has gone home. But the man prefers quiet peace of his hearthside."

"The work was a scathing satire on those who had deserted the revolution and toasted themselves at their fireplaces. One should recall that Kapp launched his drive on Christmas Eve, calculating that many Red guardsmen would have left their detachments for the family Christmas trees.

"His play, Die Massnahme, the first of Brecht's plays on a Communist theme, is arranged like a court where the characters try to justify themselves for having killed a comrade, and judges, who at the same time represent the audience, summarize the events and reach a verdict.

"When he visited in Moscow in 1932, Brecht told me his plan to organize a theater in Berlin which would reenact the most interesting court trials in the history of mankind.

"Brecht conceived the idea of writing a play about the terrorist tricks resorted to by the landowners in order to peg the price of grain. But this requires a knowledge of economics. The study of economics brought Brecht to Marx and Lenin, whose works became an invaluable part of his library.

"Brecht studies and quotes Lenin as a great thinker and as a great master of prose.

"The traditional drama portrays the struggle of class instincts. Brecht demands that the struggle of class instincts be replaced by the struggle of social consciousness, of social convictions. He maintains that the situation must not only be felt, but explained—crystallized into the idea which will overturn the world."

Brecht was asked the question as to whether or not his writings were based on the philosophy of Lenin and Marx, to which he replied that he, as a playwright, studied and wrote historical plays, and because of this he had to study Marxist ideas about history. He related that he did not think intelligent plays today could be written without such a study. He also stated that history now written is vitally influenced by the studies of Marx about history.

Since coming to the United States, Brecht testified that he was invited three or four times to the Soviet Consulate in the company of other writers. Brecht was asked the question as to whether or not Gregory Kheifets (known Soviet espionage agent) visited Brecht on April 14, April 27, 1943, and June 16, 1944, to which Brecht replied that it was quite possible. He stated that he did not recall the name Kheifets, but that some of the Cultural Attaches had visited

him. Concerning the nature of these contacts, he related that it must have been about his literary connections with German writers in Moscow. Concerning his contacts by the Eislers, he stated that Gerhart Eisler visited him with Hanns Eisler at his home on three or four occasions. He stated that on the occasion of Gerhart Eisler's visit, they discussed the German Communist movement and German politics. He continued by stating that he regarded Gerhart Eisler as a specialist in this field.

Brecht admitted during his testimony that he sold a story known as "Hangmen Also Die" to United Artists, and that Hanns Eisler did the background music for the story.

Brecht was asked the question as to whether or not he had contributed to articles in any of the Communist publications in the United States, to which he replied that he did not think so. The Committee then proceeded to ask him if he collaborated with Hanns Eisler on the song, "In Praise of Learning," to which he said yes, that he wrote the song and Eisler wrote the music.

The Committee then introduced a portion of "The People," which was issued by the Communist Party of the United States, published by the Workers Library Publishers, and which on page twenty-four states:

"In praise of learning, by Bert Brecht; music by Hanns Eisler.

"You must be ready to take over; learn it.

"Men on the dole, learn it; men in the prisons, learn it; women in the kitchen, learn it; men of 65, learn it. You must be ready to take over; you must be ready to take over. Don't hesitate to ask questions, stay in there. Don't hesitate to ask questions, comrade—"

As an explanation for the appearance of this material in a Communist publication, Brecht stated that he never obtained this book himself and it must have been published in this country while he was in Europe. He said that he did not give any permission to publish it and he said that he thought he had never seen this translation.

Louis J. Russell

Committee investigator Louis J. Russell in his testimony identified himself as having been a former employee of the FBI for a period of ten years and in addition as the Director of Plant Protection for the Thomas A. Edison Company, Incorporated, of West Orange, New Jersey. Russell stated that he has

associated with the Committee on Un-American Activities since May, 1945.

Russell introduced into the record a speech which was delivered by V. J. Jerome in the summer of 1938 "To the National Convention of the Communist Party on the Cultural Commission within the United States." A review of the Bureau's files on V. J. Jerome as well as a review of Communist publications such as the "Daily Worker," "New Masses," "The Communist," "The Party Organizer" and "Science and Society" during the pertinent period fails to reflect that this statement is contained in the files of the Bureau. However, subsequent information was obtained from Russell that actually this statement was made only to a select group of some 75 leaders of the Communist Party. Russell indicated that he obtained this statement from Ralph Burton who, in 1939, was conducting an investigation of Communist activities in the WPA for a Government agency.

Briefly, in this report Jerome points out the necessity of the winning over of professionals to the Communist Party to increase its forces and modes of expression for the Party's agitation and education through the medium of culture. He cited as examples the Detroit Automobile Theater, which presented a play on Spain to 50,000 automobile workers. He referred to the work of the New Theatre League, Frontier Films, Associated Film Audiences, WPA Projects, and the campaign for the enactment of a Federal art bill, which at that time was in full swing and which he called upon the Communist Party to give its support to.

Mr. Russell then testified that the Bulletin of the International Theatre published in 1934 contained an article describing the growth of the revolutionary theatre in the United States. He stated that the article referred to dramatists John Wexley and Albert Maltz, who have been employed by the Motion Picture Industry in Hollywood. He stated that issues three and four of "International Theater" for 1934 contained information concerning the training of cadres in the United States. He also discussed very briefly an article entitled, "Straight From the Shoulder," which appeared in the November, 1934, issue of the "New Theater," written by John Howard Lawson. He stated the comments of the editors of the "New Theater" regarding this article by Lawson were as follows:

"However, John Howard Lawson's argument that a united-front theater cannot produce specifically Communist plays is certainly true, and he has brought up real but not insurmountable difficulties facing playwrights, whether Socialists, Communists, or just sympathetic, who write for such united-front organization and audience. His article indicates the immediate need for a Communist professional theater that will produce plays as Lawson and others will write, plays with a clear Communist line and straightforward political statements and references."

Russell testified that in the summer of 1943 the Soviet Government sent an official representative to the Motion Picture Industry. He identified this individual as Mikhail Kalatozov. Russell said that the Soviet Embassy in Washington, D. C., stated the purpose of Kalatozov's visit to Hollywood was to strengthen the artistic and commercial ties of the cinema people of the United States and those of the Soviet Union. He testified that just prior to Kalatozov's arrival, an announcement of the fact was made by Pauline Swanson of the National Council of American-Soviet Friendship in Los Angeles. He said that according to the announcement, Kalatozov was to be presented to the Hollywood film colony at a reception and cocktail party to be given at the Mocambo Restaurant on the afternoon of August 22, 1943. He went on to state that an article in the West Coast organ of the Communist Party, "The People's World," carried the following item concerning Kalatozov in its September 10, 1943, issue:

"Moscow Liaison"

"Mikhail Kalatozov, Soviet film director, is in Hollywood to give first-hand advice on pictures dealing with Russia and to study Hollywood methods. They are starting him off with a reception at the Mocambo."

Russell also quoted two cablegrams showing contacts between Kalatozov and the RKO and Warner Bros. Studios, [REDACTED]

Russell in his testimony included one which was dated December 7, 1943, wherein it was indicated that Kalatozov cabled his superior in Moscow as follows:

"Lawrence agrees to distribute our films in Africa, Italy, France. Agreement advantageous to us. Imperative that we receive immediate reply."

The second cablegram sent on January 20, 1944, to his superior, Alexander Andreivsky, read as follows:

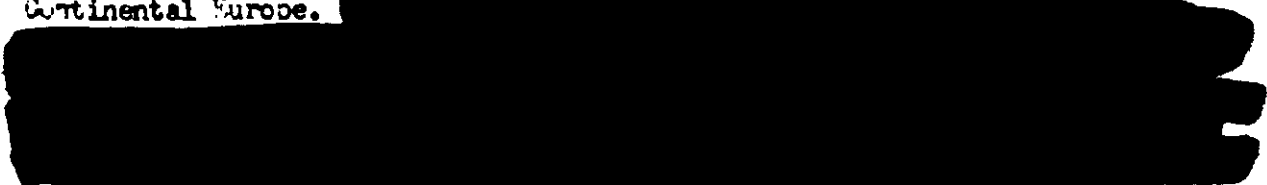
"Agreement RKO not received. Will cable after receipt. Regarding radio concert you should receive detailed cable."

He also sent a third cablegram on January 23, 1944, to Alexander Andreivsky of the cinema committee in Moscow which stated:

"Immediately inform if Warner Brothers films brought to Moscow were seen by you."

Concerning the cablegram which makes reference to one Lawrence, Russell stated to the Chairman that the Committee was presently investigating this matter and that there would be an identification made of Lawrence at the time a report is submitted.

As a matter of information, it is believed that the Lawrence referred to in Russell's testimony is Leudy Lawrence who, according to the Motion Picture Almanac for 1947-1948, is the President of London Film Production, a company organized to represent the United States' interests of Alexander Korda. The Almanac reflects that Lawrence in 1925 was the European representative of MGM headquartered in Paris, France, and that he later was the Managing Director in Continental Europe.



Russell testified that on November 9, 1943, the Hanns Eislers were invited to an affair given by the Russian Vice Consul in Los Angeles, V. V. Pastoev, and that on November 16, 1943, the Eislers entertained the Pastoevs at a party in their home. The information concerning the November 9, 1943, meeting cannot be verified. However, from the technical surveillance maintained by the Los Angeles Office on Hanns Eisler, it was ascertained that on October 20 Mrs. Pastoev, wife of the Soviet Vice Consul, invited the Eislers to the Consulate for an affair believed planned for November 7, 1943, the anniversary of the Soviet revolution. With regard to the November 16 meeting to which Russell testified, it appears that this information is incorrect because through the same technical surveillance it was ascertained on October 30, 1943, that Mrs. Eisler invited Mr. and Mrs. Pastoev to a party she was planning for November 6, 1943, at her residence. Surveillance of the Eislers' residence on November 6, 1943, revealed that a Soviet Consulate car dispatched passengers there.

Further possible proof that this latter statement referred to above made by Russell is at variance with the facts is contained in an article which appeared in the "Los Angeles Times" on November 17th regarding a meeting at the Shrine Auditorium on November 16th at which V. V. Pastoev appeared.

Russell testified that during the year 1940 certain people in the United States were engaged in a campaign to purchase Gerhart Eisler's way out of a concentration camp in France. He said this campaign was started when Hanns Eisler, the brother of Gerhart Eisler, received a cablegram from Gerhart asking Hanns for money which Gerhart needed for an operation. According to Russell, this money was actually to be used for the purpose of buying Gerhart Eisler's way out of the concentration camp in France.

Russell referred to the activities of Charles A. Page, a free-lance writer in Hollywood and Louise Bransten by stating that they engaged in considerable activity on behalf of Eisler. He said that it is a known fact that Page requested Louise Bransten's advice as to how the situation could be handled and it was resolved that the best way of securing information concerning the method of handling the situation would be to contact an individual known as Otto Katz, who was then in Connecticut. Katz was identified as a known Soviet agent who was very active in Mexico City during World War II, who at the time of the hearings was in Czechoslovakia, and who was also very active in Hollywood, particularly during the 1935 period. Russell said that Katz' real name was Andre Simone.

He identified Louise Bransten as the former wife of Richard Bransten, also known as Bruce Minton, former owner of the "New Masses", who, together with his present wife, Ruth McKenney, was recently expelled from the Communist Party for revisionist tactics.

He testified that in June, 1933, Louise Bransten, accompanied by her husband, Richard, made a six weeks' tour of the Soviet Union. He stated that during the waterfront strike in San Francisco, Louise and Richard Bransten carried out assignments for the Communist Party, working for Earl Browder and Gerhart Eisler. He said that in 1944 Louise Bransten made a loan of \$50,000 to "The People's World," West Coast Communist newspaper. He also said she has contributed to the Rosenberg Foundation, of which she is a member of the Board of Directors. He said she also contributed to the American-Russian Institute, California Labor School, and the Joint Anti-Fascist Refugee Committee. He said that she is living in New York at the present time and is married to Lionel Berman, who is interested in documentary films. He testified that Louise Bransten "is now employed" by the New York Committee to Win the Peace.

In further identifying Page, Russell stated that he was an employee of the State Department from 1928 to 1933. During the year 1934 and until 1941 he was a free-lance writer in Hollywood, California, when he discontinued this type of work and returned to the State Department. He said that Page has been in contact with Louise Bransten; Haakon Chevalier; Vassili Zubilin, a Soviet diplomatic official; Otto Katz; and Hanns Eisler. He said that at one time Page attempted to secure a position for Haakon Chevalier through Robert E. Sherwood.

With regard to the work of Page at the State Department Russell testified that he was at one time assigned to the American Embassy in Montevideo, Uruguay. During this employment Russell testified Page corresponded frequently with Herbert Biberman and John Howard Lawson of the movie colony. Russell stated that Page was referred to on one occasion by a leading Communist in Mexico as "being one of our men." Russell said, "We have one of our men right inside the American embassy and we get the real inside dope from there."

Russell testified that on April 25, 1945, Louise Bransten was contacted by Stepan Aprasian of the Soviet Consulate in San Francisco. He said the purpose of this meeting was to arrange for the distribution of 40,000 copies of a speech made by Molotov before the United Nations Conference at San Francisco.

Russell stated that on May 19, 1945, Dmitri Manuilsky, the Ukraine Communist leader, was the guest of honor at a dinner given by Louise Bransten in her home. Russell referred to Manuilsky as a member of a three-man board which functioned as the Communist International during World War II. He said that in addition to Manuilsky, Holland Roberts, President of the California Labor School, and Max Yergan (head of the Council on African Affairs) were among those in attendance. Russell testified that there was a direct connection between Louise Bransten and Page, who operated as a free-lance writer in Hollywood for a period of three years. He also said that there was an association between Gregory Kheifets of the Soviet Consulate and Hanns Eisler and Louise Bransten. He said there was a tie-up between Page, the associate of Bransten, and Herbert Biberman and John Howard Lawson of the movie colony.

He also testified that when Louise Bransten went to New York in November, 1945, she was contacted by an individual known as George George, a member of the Communist Party and a contact of Hanns Eisler in Los Angeles. He stated that George at one time worked for one of the studios in Hollywood as a free-lance writer, the studio being MGM.

Russell testified in an effort to point out the contacts in Hollywood which have been made by outstanding or notorious leaders of the Communist Party, that on May 3, 1942, Alexander Stevens, also known as J. Peters, whose real name Russell said was Goldberger, visited Los Angeles, California. He stated that when Stevens arrived in Los Angeles he was met by Herbert Biberman at Union Station. Russell testified that during the day Stevens met with Waldo Salt and Herbert Biberman. He said that on the same day another meeting was held at the residence of Herbert Biberman which was attended by Paul Jarrico, Morton Grant, Robert Rossen, and Hyman Kraft. He referred to Rossen, Biberman, Salt, and Jarrico as all being associated with the Motion Picture Industry. He said that on the same date a third meeting was held by Stevens with Grant, John Howard Lawson, and Vera Harris, the wife of Lou Harris, a screen writer.

Russell further testified that on the evening of May 3, 1942, another meeting was held at Biberman's home between John Howard Lawson, Lester Cole,

Madeline Ruthven, and Herta Uerkvitz. He identified Cole as a screen writer and Ruthven and Uerkvitz as Communist Party functionaries in Los Angeles. He stated that Stevens, Lawson, and Ruthven also held a meeting late that same night in the home of Waldo Salt. During this visit, according to Russell, Stevens, among other things, was working on the Communist-inspired movement to secure the release of Earl Browder from a Federal penitentiary.

Mr. Russell was asked by Mr. Stripling, counsel for the Committee, whether or not his, Russell's, investigation disclosed Bransten was ever contacted by Gerhart Eisler. Russell stated that on December 29, 1943, Bransten was a guest at a dinner given by Lement Harris of Chappaqua, New York, and on this occasion Gerhart Eisler was present. Harris was identified as a functionary of the Communist Party interested in agricultural workers in the Western Hemisphere.

Concerning Bransten's contacts with Soviet Government officials, Russell stated that she was associated with Vassili Zubilin of the Soviet Embassy in Washington, D. C. He also stated that she had been associated with Gregory Kheifets of the Soviet Consulate in San Francisco and Mr. V. V. Pastoev, of the Soviet Consulate in Los Angeles. He stated that on May 12, 1944, Kheifets was in attendance at a party in San Francisco given by Bransten. He identified Bransten as being used by the Party to direct the manner in which contacts with certain people are to be made, whether or not these persons are connected with the Communist Party of the United States or other countries, or whether they are connected with the Communist Party at all. He also said she had contacts in numerous Government agencies. Russell testified that Bransten was associated with a man by the name of George Charles Eltenton. He said that Bransten was very close to Eltenton and his wife Dolly. Eltenton was identified as an employee of the Shell Development Corporation in Emeryville, California, from 1938 at least until July, 1946. He stated that Eltenton is known to have spent some time in the Soviet Union where he lived in the vicinity of Leningrad. Russell testified that while in Leningrad, Eltenton became very familiar with the Russian language and as a result was asked to translate several Russian works into the English language. He further testified that Eltenton and his wife attended a party given by Louise Bransten on November 10, 1944, at which time Eltenton was trying to educate a scientist along Soviet lines, since he had loaned this particular scientist a copy of the Soviet Constitution which he asked him to read. He said this particular scientist was employed at the Radiation Laboratory in Berkeley, California.

Russell further testified that Eltenton attended a reception given in honor of Mr. Molotov at the St. Francis Hotel in San Francisco on May 7, 1945. He also testified that it is known Louise Bransten at one time attempted to

secure employment for Dolly Eltenton with the American-Russian Institute through Gregory Kheifets. He also said that Louise Bransten requested Eltenton to send a telegram of congratulations to a Russian scientific society in the Soviet Union during the month of July, 1940. Further, that this telegram was actually sent.

Concerning a contact had with Eltenton by a representative of the Soviet Government regarding espionage activity Russell testified that in the year 1942 Eltenton was contacted by one Peter Ivanov, whom he identified as a Vice Consul of the Soviet Government and a Secretary in its Consulate in San Francisco. According to Russell, Ivanov requested Eltenton to secure information concerning some highly secret work which was being carried on at the Radiation Laboratory at the University of California. Ivanov offered Eltenton money in return for his cooperation in securing information regarding the secret work which was being conducted at the University of California in Berkeley in its Radiation Laboratory. He said that Eltenton in order to cooperate with Ivanov approach Haakon Chevalier, who was a professor at the University of California, and requested him, Chevalier, to find out what was being done at the Radiation Laboratory, particularly information regarding the highly destructive weapon which was being developed through research. Eltenton told Chevalier that he had a line of communication with an official of the Soviet Government who had advised him that since Russia and the United States were allies, the Soviet Government should be entitled to any technical data which might be of assistance to that country.

At the time of this particular conversation, Chevalier advised Eltenton that he would contact a third man who was working at the Radiation Laboratory and attempt to secure information concerning the type of work conducted and any information which he could obtain concerning technical developments that might be of assistance to the Soviet Government. This third person, according to Russell, was J. Robert Oppenheimer. Russell said that Chevalier approached Oppenheimer and told him that Eltenton was interested in obtaining information regarding technical developments under consideration by the United States and also that Eltenton was interested in obtaining information regarding the work being performed at the Radiation Laboratory. Mr. Russell said that Chevalier told Oppenheimer that he had the means of communication whereby he could transmit such information to the Soviet Union. Mr. Oppenheimer, according to the testimony of Mr. Russell, told Chevalier that such attempts as this to secure information were treasonable acts and that he certainly would not have anything to do with such things.

At the conclusion of Mr. Russell's testimony, the Chairman, J. Farnell Thomas, stated that the hearings on this date, October 30, 1947, concluded the first phase of the Committee's investigation of Communism in the Motion Picture Industry. He pointed out that the hearings to date have concerned themselves principally with spotlighting Communist personnel in the industry. He said,

however, that an equally dangerous phase of this inquiry is the Communist propaganda in the various motion pictures and the techniques employed. He pointed out that either the full Committee or a subcommittee would resume hearings on this matter either in Washington or in Los Angeles, at which time those persons whose Communist records the Committee has will be given the opportunity to appear before the Committee to confirm or deny those affiliations. He also pointed out that the Committee would have a number of witnesses who would deal with propaganda in the films and the techniques employed. He concluded by stating that the industry should set about immediately to clean its own house and not wait for public opinion to force it to do so.

Concerning the previous testimony of Russell, the following information is being set out to show the corroboration or differences between the testimony of Russell and the information contained in the Bureau's files on this subject matter.

Concerning the remarks of Russell indicating that in the year 1940 individuals in the United States were engaged in a campaign to purchase Gerhart Eisler's way out of a concentration camp in France and that Page and Bransten were both active in this matter as well as Russell's remark that Page requested Bransten's advice as to how the situation could be handled, which was resolved by indicating that a contact should be had with Otto Katz, who was then in Connecticut, it would appear that the testimony of Russell was a conclusion which appears to be in conformity with the substance of a letter from Page to Bransten dated September 2, 1940. This letter was made available through a most highly confidential and delicate source to the Agents of the San Francisco Office.

With regard to the statement of Russell that Katz' real name is Andre Simone, it should be noted that the information in the Bureau's files does not indicate conclusively that this is the case. It is also noted that the last report received by the Bureau concerning the location of Katz reflects that as of July, 1946, he was a member of the Czechoslovakian delegation to the Paris Peace Conference.

Russell testified that Louise Bransten was born on October 10, 1908, when actually, according to her birth certificate which was obtained through a highly confidential and delicate source, she was born on October 9, 1908.

Concerning Russell's statement that Richard Bransten was the former owner of "New Masses," it should be noted that "New Masses" has always been owned by a corporation and that in 1941, 1942, and 1943 Bransten was a member of the Editorial Board of "New Masses."

With regard to the firm which was mentioned in the testimony of Russell with which Louise Bransten's father was connected and which was identified in Executive Session of the Committee, for your information I wish to advise that this firm is known as the Rosenberg Brothers Company, Incorporated.

Concerning Russell's statement that Bransten is now employed by the New York Committee to Win the Peace, it should be pointed out that Louise Bransten was employed by this organization until February 14, 1947, when she left New York for San Francisco.

In the testimony of Russell concerning the background of Charles Albert Page, it should be pointed out that Russell left out the connections of Charles Albert Page with former Lieutenant Governor of California, Ellis E. Patterson. Russell testified that Charles A. Page was in contact with, among others, Gerhart Eisler. In this connection it should be noted that Page was in correspondence with Louise Bransten with reference to a person believed to be Gerhart Eisler. On March 12, 1945, when Page was interviewed by Agents of this Bureau under oath in connection with a Hatch Act investigation, he stated that he was not acquainted with Eisler but believed that he might have been the brother of Harns Eisler and was at one time in a German concentration camp. Russell also stated that Page had been in contact with Vassili Zubilin. In this connection it is observed that the Bureau by letter to the Washington Field Office dated March 5, 1945, specifically stated:

"In the investigation of Page to date, there has been a tendency on the part of the New York and San Francisco Offices to definitely indicate that Page was a contact of Vassili Zubilin. This error should be avoided in preparing a Hatch Act report. You will recall that the Page at the State Department who was contacted by Zubilin was not identical with Charles Albert Page."

Russell also testified that Charles Albert Page had been in contact with Katz. The Bureau's investigation of Page did not disclose any contacts by him with Katz. It appears that the testimony of Russell was a conclusion drawn from a review of the letter previously referred to by Charles Page to Louise Bransten dated September 2, 1940.

Russell testified that Charles Page attempted to obtain a position for Haakon Chevalier with the Office of War Information through Robert L. Sherwood. The investigation of Chevalier does not disclose any information that he attempted to secure such a position through Page. It is known that in 1943 Chevalier was in New York and was attempting to get employment with one of the Government agencies. In this connection it was determined through a

highly confidential and delicate source that he, Chevalier, had made an effort to get employment with the Office of War Information. However, there was no information developed that Chevalier directed his efforts for this employment through Charles Page or Robert Sherwood.

Concerning the correspondence between Page, Biberman and Lawson, it should be pointed out that on January 18, 1943, Page was personally interviewed in Montevideo, Uruguay. On this occasion he specifically denied having corresponded with Biberman, although he said he may possibly have sent him a Christmas card or other holiday greeting. He admitted frequent correspondence with John Howard Lawson.

Concerning Russell's statement that Holland Roberts was President of the California Labor School, investigation reflects that he was the Educational Director of this School.

Russell testified that when Louise Bransten went to New York City in November, 1945, she was contacted by an individual by the name of George George, a Communist Party member and contact of Hams Eisler in Los Angeles.

November 2, 1945, reflected that Marion Hart contacted Bransten and invited her to a dinner, stating that Elaine and George George would be present. It would, therefore, appear from the above that there is no basis in fact for the statement that Bransten was contacted by an individual known as George George.

With regard to the meetings held between Alexander Stevens and Communist leaders in Los Angeles, the Bureau's files reflect that Russell's information in substance was correct. However, with regard to the actual date of the meetings, they were held on May 2 rather than May 3. It should also be pointed out concerning these meetings that, according to the information in the Bureau's files, it appears that Vera Harris was not among those present at the meeting referred to by Russell. It also should be noted with regard to these meetings that it was not definitely established by the Bureau through investigation that Herta Uerkvitz was present at the meeting referred to by Russell.

According to the information available concerning the funds turned over to Stevens by Bransten and other Hollywood characters, it would appear, according to the information available in the Bureau's files, that this testimony resulted from conclusions drawn by Russell.

With regard to Russell's testimony concerning Bransten being an associate of Zubilin, Kheifets, and Pastoev, it should be noted that the Bureau's file on Bransten fails to reflect that she was ever associated with Zubilin or

Pastoev. He also testified that Bransten was closely associated with Peter Ivanov. Actually the investigation of Bransten has not disclosed that she was ever a close associate of Ivanov.

According to the information in the Bureau's files on George Eltenton, it is noted that Eltenton was employed by the Shell Corporation at Emeryville, California, until October, 1947, when he departed from the United States for England, where he was to be employed by the Shell Oil Company. The Bureau's files substantiate the information testified to by Russell that Eltenton was requested by Bransten to send a telegram of congratulations to a Russian scientific society in the Soviet Union. However, there is no indication that he sent the telegram which she requested. The Bureau's files reflect that Rose Isaak of the American-Russian Institute asked Eltenton to send a telegram of congratulations to the USSR on the 50th anniversary of Peter Kapitza, a leading Russian physicist. Eltenton dictated his congratulatory wire to Isaak and asked her to send it.

Russell's testimony regarding the espionage activities of Eltenton, Chevalier, Ivanov, and Oppenheimer is in accordance with the facts developed by the investigation of this situation by the Bureau.

The appendix of the report of the Committee reflecting the hearings during the month of October, 1947, reflects the various communications sent to the Committee by interested individuals concerning the testimony introduced in the record with regard to the alleged espionage activities engaged in by John Weber and Chalmers "Slick" Goodlin, previously referred to in this section. It also refers to various communications received by the Committee from Walt Disney, in which he corrected his testimony by stating that he actually was referring to the League of Women Shoppers rather than the League of Women Voters in his testimony and enclosed the communications he received from the League of Women Shoppers, which were made a part of the appendix of this report.

The appendix also contains a communication received by the Committee from Mr. Roy M. Brewer, previously identified in this section. This communication reflects additional information concerning the Communist connections or associations of Herbert K. Sorrell and John Howard Lawson.

Activities of the "Unfriendly" Witnesses, Their Attorneys and Associates,
Following the October, 1947, Hearings of the Un-American Activities Committee

On October 30, 1947, following the hearings of the Un-American Activities Committee, Special Investigator Louis J. Russell was contacted by Agents of the Washington Field Office and he advised that the reason for this discontinuance was that the Committee was running short of funds and further, that the "friendly press" had advised them that it would be hard to hold the public's interest any further in the hearings if they were drawn out. It was suggested that it might be a good psychological move to discontinue while they were being well received by the public.

Another reason for the postponement is the fact, according to Russell, that they had received indirect word that Larry Parks and Waldo Salt had indicated a desire to turn friendly witnesses and tell all information in their possession concerning Communist infiltration of the motion picture industry. The Committee felt that by postponing the hearings it would give these two men a chance to prepare their material and aid the hearings at a later date.

It was also ascertained following these hearings that attorneys for the "unfriendly" witnesses, namely Robert L. Kenny, Bartley L. Crum and Ben Harrell, left Washington, D. C., to return to the West Coast, leaving Martin Rogers, vice-president of the National Lawyers' Guild and also a counsel for the "unfriendly" witnesses, to carry on any legal endeavors in Washington, D. C.

Confidential Informant [REDACTED] who is a member of the Communist Party and a paid confidential source of the Washington Field Office, advised on October 30, 1947, that Charlotte Young, Membership Secretary of the Communist Party in Washington, D. C., had received a subpoena from the House Un-American Activities Committee on October 27 or 28, 1947, to appear before the Committee on October 29, 1947. This subpoena has caused consternation in the local Communist Party office to such an extent that William Taylor, Chairman of the local party, has ordered all party members to stay away from the Committee hearings.

Additional data obtained by informant reveals that Charlotte Young has been instructed to stay away from all party meetings and under no circumstances is she to go to Communist Party headquarters here in Washington. As Membership Secretary of the local Communist Party, Charlotte Young was engaged in the 1948 Registration Campaign of the party. In this connection, all papers and records which would implicate Young in party affairs have been taken from her person as well as from the home of her parents where she resides. The

informant stated that William Taylor was more upset and concerned over the discovery that Young has been a paid employee of the 19 hostile defendants in their office at the Shoreham Hotel than he had been about anything else for some time. The main objective of the party at the time is to disavow any knowledge of Communist Party affiliations on the part of Charlotte Young.

On November 1, 1947, [REDACTED] an executive for MGM, gave the following information concerning the recent hearings of the Un-American Activities Committee in Washington, D. C.

[REDACTED] stated that L. B. Mayer had attempted to bribe the Committee, at least Stripling, into cancelling his appearance before the Committee. He said that through Vic Orsatti, who is already well known to the Bureau as an associate of the hoodlum element, Mayer got hold of one Rosner (obviously Morris Rosner, alias Mickey Rosner, [REDACTED] and sent Rosner to Washington to see Stripling. [REDACTED] heard that Rosner practically caused Stripling to eliminate Mayer from the hearing, saying that he came as a representative of the Motion Picture Producers Association, and produced the letter which the Committee wrote to Mayer asking him to appear. He said that toward the end of the conference with Stripling, Rosner practically pulled a roll of bills out of his pocket.

One of those who apparently knows of this is Westbrook Pegler, an old time friend of [REDACTED] who chided [REDACTED] about the incident and asked if Mayer does not talk to him. [REDACTED] replied, "Why are you so hard on my boss", whereupon Pegler said: "As long as the top man in that industry deliberately choose pimps, hoodlums and underworld characters to represent them officially I will take a crack at them". He told [REDACTED] that all [REDACTED] had to do was call Pegler or anyone of several newspaper men who would have been glad to help him get out of the hearing as everyone knew that he didn't know anything anyway. [REDACTED] said that he had told the Committee when they were in Los Angeles and Mayer had personally requested that he be called before the Committee that they should not call Mayer as he gets emotional and doesn't know anything anyway.

[REDACTED] said that he doubted that Hollywood would immediately begin ousting Party members from its payroll, the reason being that the movie industry is still in the hands of the first generation. He said in confidence, and without desiring to call names, that the industry grew up in the hands of junk dealers, fur traders, push cart operators and their like and that these people have never learned that there is a moral code in America against which

you cannot buck. They still feel that the man with the dollar can do anything he likes. He said that these men apparently fail to recognize the fact that they got where they did through the American form of government and that they have an obligation to the citizens of America. He therefore was a little apprehensive as to any real good coming from the Committee Hearings as far as getting Communists out of Hollywood is concerned.

Confidential Informant [REDACTED]

on November 6, 1947, advised that the current feeling among Communist and left-wing groups in Hollywood since the hearings in Washington was distinctly "anti-Lavery". It will be recalled that Emmet Lavery is the former head of the Screen Writers Guild and according to these sources he should have refused to answer the question as to whether or not he was a Communist when interrogated by the House Committee.

These same sources also advise that the Communists in Hollywood are attempting to convince people that the Thomas Committee is a "Catholic-inspired committee", continuing that Thomas is a Catholic and that he and other members of his committee are carrying out instructions of the Church in attempting to expose people whom the Church has singled out for persecution.

On November 6, 1947, it was ascertained through [REDACTED] that Popper was contacted by Kenny, who advised Popper that he had just received important information from a Hearst correspondent, Sentner (phonetic). This story, according to Kenny, reflected that Robert Stripling, chief investigator for the House Un-American Activities Committee, had just discovered a short cut in the citations for contempt of Congress can be referred directly to the Speaker of the House and then to the Courts, and that Representative Thomas was going to carry out Stripling's idea. Popper indicated that he would make a formal call on Speaker Martin and have some other people see Speaker Martin, indicating that he would endeavor to contact Congressman George H. Bender of Ohio in this regard.

On November 8, 1947, through [REDACTED] it was ascertained that Robert Kenny in Los Angeles spoke at length with Popper relative to developments with Speaker Martin, who had taken the position that it was mandatory for him to certify the citation recommended. Kenny indicated that he thought legally this was favorable to them, arguing that it gives them one more point to attack the statute as an improper delegation and in the event they don't win they can go into court arguing it was just one man's opinion, and he stated he was personally delighted and that they could contend that this is not the work of Congress, but merely the work of the Speaker of the House.

On November 9, 1947, through this same source, it was ascertained that Martin Popper talked to Don Margolis in Los Angeles at which time he informed Margolis that he had received a wire from Speaker Joseph W. Parnell, Jr., of the House of Representatives that morning which stated: "If you desire to present a brief contending it is not mandatory for us to issue citations, please present it as soon as possible as I (Martin) must take action this afternoon."

Popper stated that he had called the Speaker's office and complained about the short notice and the best concession Popper could get was that Speaker Martin will stay in Washington overnight and will allow Popper to argue the points on the following morning at 9:00 a.m. and that Popper would appear at the Speaker's office under protest. Popper stated he believed the Full House Un-American Activities Committee had met that morning and apparently told Speaker Martin to make a certification of the citations by that afternoon. Popper suggested to Margolis that he have Bartley Crum and Robert M. Kenny call Speaker Martin from California and they should tell Speaker Martin that this is an unreasonable notice and the Speaker should give them a couple days at least to prepare their arguments.

Martin also suggested that Margolis get a wire sent by a large number of screen people protesting the inadequate notice and secondly that Congress will meet within a week and the Speaker should let this important matter be voted by the people's representatives and they should be given an opportunity to know what the issues are. Martin thought that Margolis should put Helen Gahagan Douglas, Jot Holifield and Gordon L. McDonough on the spot on this issue. Margolis said that the meeting was held yesterday by the Hollywood group and they decided to borrow \$25,000 which will be paid back over a period of six months so that they could underwrite the radio program. Popper stated that whether or not they should put the radio program on and whether it is worth the amount of money they will spend on it he does not know but from a political point of view Popper thought they should put the Republicans on the spot.

Margolis said that in the event Speaker Martin does not certify, Popper is authorized to go ahead on the radio program. Popper asked what the cost of the radio program would be and Margolis replied \$2,000. Popper said that they should get Cowan (phonetic) (probably Norman Corwin) and Adam Clayton Powell for the radio show. Margolis said that they could get them. Popper asked if in that sum of \$25,000 was included funds for the research project. Margolis replied yes and said that Bob Kenny is mailing Popper a check for \$1500. Margolis asked if Popper did anything about getting free reply time on the air to J. Parnell Thomas' program. Popper said they took it up with the radio company and with

Clifford J. Durr of the Federal Communications Commission. He also stated that the feeling of the law is that the Thomas & O'Neil of the American Legion time on the air was a reply to the two broadcasts of the Committee for the First Amendment.

Clifford J. Durr suggested to Popper that they make a protest to the company which they are going to do. Margolis said that individual statements are being drafted for the Congressmen and they will try to get the Committee for the First Amendment to sign these statements but if they do not get the First Amendment group to sign, he asks Popper what they should do. Popper suggested they get as many prominent people, including members of the Committee for the First Amendment. Popper asked Margolis to call him back later in the day to keep him informed and to have Speaker Martin relay any change in mind to Popper.

At 12:35 p.m. through this same source it was ascertained that Popper had contacted James D. Proctor, 545,- 5th Avenue, New York City, and told Proctor to get as many Broadway figures as possible to send wires to Speaker Joseph Martin telling Martin that they object to the short notice and further that Speaker Martin should not act upon the citations himself but wait for the special session of Congress and let the complete body act on the citations. Proctor indicated that this would be almost impossible because he does not know whom he can get within the next few hours.

Popper then informed Proctor that he had just received this information and Proctor replied and said "you were taken off your guard." Popper said you mean we were not given any chance and we expected something like this was going to happen. Popper then related he had seen Speaker Martin just three days before and Martin advised that Popper would be given sufficient time to argue the case. Popper then advised Proctor that after insisting Speaker Martin had allowed them until nine o'clock the following morning to present the arguments and Popper stated: "Unless we can put a lot of heat on him, he will insist on the arguments being heard as scheduled." Popper told Proctor to address the wire to Joseph W. Martin, Jr., and to say in the wire: "We object to the untimely haste within which you insist upon acting, that more time should be given and secondly that you urge the issue is so important that the liberty of the people is involved; that Congress is coming into session within less than a week and therefore he should not certify the contempt citations." Proctor said he would do what he could even if he only secures a half dozen names Popper then urged Proctor to get on the phone and reach New York Congressmen and ask them to call the Speaker. Popper told Proctor that if he gets a dozen or so names Proctor should give this information to the press.

It was ascertained through this same source that Albert (E. Blumberg) contacted Martin Popper and stated he had just arrived in town. Popper then related his dealings with Speaker Martin. Albert then asked if he had seen Charlie (Kramer) lately and Popper replied that he had and Kramer is around town today. Albert wanted to have dinner with Charlie Kramer and Martin Popper that evening and they made tentative appointment for dinner at 6:00 p.m. but Albert would confirm this later. It is to be noted that Albert E. Blumberg was definitely identified by agents of the Washington Field Office in a surveillance on November 11, 1947, and further that he is well known to the Baltimore and New York Offices as national legislative director of the Communist Party, U.S.A., as well as chairman of the Communist Party in Baltimore.

At 5:42 p.m. it was ascertained through this same source that Martin Popper at that time contacted Ben Margolis, Los Angeles, California, and Ben advised that Helen Cahagan Douglas had left California the previous night and was to have arrived in Washington this morning, and suggested Popper contact her to see if she made contact with Speaker Martin. Ben stated he was attempting to reach other California Congressmen but was having difficulty due to the short notice. Popper stated he had been wiring Congressmen all day and Popper seemed determined to go ahead according to schedule anyway. Popper stated he held a press conference and the press seems to be sympathetic and carried all his stuff. Popper said that Sabath had called Speaker Martin and Eberharter said he would call. He told Ben that wires were in from Broadway and from the PCA all over the country. Ben stated that wires were going out of California, however, very few from Republicans. Ben stated that Bob Kenny had sent a wire and he then read the wire to Popper. In it Kenny requested to present arguments personally to Martin, saying he was not notified in time to get there and asking that hearings be continued until Friday, November 14th. Ben said other wires were on the same general theme requesting that the Speaker not issue the citations.

Margolis told Popper that he believed Popper should try to get some Congressmen to go on the radio and protest against Martin. He told Popper that they were getting out a statement to go to the Congressmen and it would probably revolve around the Sabath (Adolph J. of Illinois) bill instead of the citations. Popper said that it should also contain a criticism of the actions of the Speaker as illegal and saying that the committee was afraid to present it before the House for public debate and that the Lawyers Guild would fight it to the destruction of the committee. Ben then said that that argument might make the Congressmen want to wait until the courts decide. He then told Popper they were getting out statements and would mail them direct from California and Popper asked under what letterhead. Ben replied he would not know until he saw what kind of signatures they obtain. Popper said he thought Ben ought

to let his office do it because they would get a better press out of Washington. They decided then that Ben would complete the whole thing and then send it to Popper for release.

On November 11, 1947, it was ascertained through this same source that Popper was in contact with the House press gallery waiting for a United Press reporter. Popper was conversing with Bob Silberstein in his office and said to Bob that the parliamentarian of the House was there and that Speaker Martin reserved judgment on the statement of fact as furnished him by the House Committee on Un-American Activities on the previous afternoon. Martin stated that the statement of fact which was presented him turned out to be technically incorrectly drafted and so this morning Martin still had the statement before him. Popper related to Silberstein that he had protested to Speaker Martin and Martin replied: "You people don't seem to realize that out of the generosity of my own heart I gave you my own hearing which was never done before and you don't think that I am being generous and you, Popper, probably state so." Popper stated that Abe Fortis, a member of his staff, did say after the hearing was over that this procedure was unprecedented in Congress.

Popper said he had accomplished all that a lawyer could expect to accomplish at a hearing like that especially when the guy (Speaker Martin) is not a lawyer; that Martin started out that it was absolutely mandatory and then became confused about the issue during their discussion. Martin concluded that he would have to get his lawyer to study the statute or convince him and Popper stated: "Of course, which he won't have any difficulty in doing." Popper stated: "Actually though, I think we can make it a hell of a good case." At a point later Popper said it was ministerial in effect. At this point Popper hung up the receiver without getting an answer from the press gallery reporter.

At 10:39 a.m. through this same source it was ascertained that Al Goldsmith (phonetic) of the Independent Film Journal, had talked to Martin Popper and asked if Popper was all through now that he had presented his views to the Speaker of the House. Popper replied that he is not all through but they intend to persuade the Speaker and all members of the House that there should be no certifications. Goldsmith asked what Popper's basis was for the statute as not mandatory for Speaker Martin to sign the certification and they then discuss at length the various points of the statute concerning this point.

On November 11, 1947, through this same source it was ascertained that Martin Popper called Robert E. Stripling of the House Committee on Un-American Activities and identified himself as one of the counsel for the ten

witnesses from Hollywood and said he had been up before Speaker Martin that morning on oral argument regarding his powers to certify. He also stated that Joe Martin told him at that time that there had not been an official statement of the fact before the House Committee and that he (Martin) did not know when that was expected at that time. Popper then asked direct if Stripling could tell Popper when the statement of fact is expected to be before Martin and Stripling replied that he could not tell. Popper then asked, "Well, when will you know?" Stripling replied, "I don't have any comment to make about it, Mr. Popper, not to you."

At 1:35 p.m. Martin Popper contacted Robert Kenny in Los Angeles. Kenny said he heard over the radio that Popper was battling away and asked if Popper won. Popper replied "decision reserved." Popper thinks that the committee is "over a barrel" because the committee does not have anything official before Joe Martin and that they have not given Joe Martin a statement of fact upon which he must act. They then discussed whether or not it was mandatory for Speaker Martin to act. Popper then related his conversation with Stripling, saying that Joe Martin had before him the statement of fact which was turned down by the House parliamentarian because of technical deficiencies in that the committee had gotten votes by telephone and telegram and had not met. Kenny asked where all this leads to in the radio program as planned and Popper said they must assume this will come up on the House floor and he is finding out what is the latest time they can cancel the radio program in case they must.

Kenny stated that they are nearly broke and that he had sent Popper \$1500 today. Popper said that Margolis told him the group will borrow \$25,000. Kenny replied that is the kind of money they will need for lawyers and in the radio show. Kenny stated that Corwin (phonetic) will take care of the mechanics of the radio show. Popper stated he would like to be advised as soon as possible because he is working on the Congressmen. Kenny then asked if they are holding the banquet and Popper replied that they were not, that Helen Sobagan Douglas will not issue the invitations, that Adolph J. Sobath is sick in Chicago, and that Popper will see Bender tomorrow to see if Bender can get a group of Republicans into a small private dinner. Kenny stated he would pass this information on to Ben Margolis and Popper stated that if the committee puts a statement of fact before Joe Martin he is of the opinion that Martin will sign it.

Popper stated that he put the fight in such a way that he believes it has done them a lot of good. Kenny then asked about the press and Popper told him that he had a press conference last night which was pretty well carried in the East and the press picked up a copy of his memo and that all the reporters were there at the hearing and Popper thinks the press will carry the memo. Joe

Martin would not grant a private hearing and Popper thinks the press will carry the memo. Martin told the reporters that Popper's arguments and brief are now under consideration together with the public opinion brief and would await his (Martin's) lawyer's advice. Kenny then talked to both Martin and Popper, and advised her she had a check in the mail for \$1,500 and she would have an account with that and then asked her to get all the bills together and send them to him. Popper asked Kenny to get the fellows on the West Coast to get together 12 five-minute speeches that he can give to 12 friendly Congressmen to use on the floor when they bring this citation matter up. Popper will give the speeches to Douglas, Sabbath, George G. Sadowski, and Herman P. Eberharter who would be primed up for this issue. Popper stated that his speeches should be in the mail by Thursday, November 13, 1947.

On November 15, 1947, through this same source it was ascertained that Bartley C. Crum advised his wife, Gertrude, that he had a very interesting meeting in Los Angeles. Crum stated: "I can save these fellows, but it is only possible under one way. The only way I could save them would be if now they would declare to the public whether they are, or are not, Communists, with an accompanying statement from each of them, which I think they ought to do." It was indicated that Gertrude was doubtful as she felt these witnesses were too stubborn to make such statements. Crum, however, indicated that in his opinion, it was the only way that he could save the jobs of these hostile witnesses. He continued "They may not care to but I should think that they would as it amounts to a considerable amount of money."

Crum indicated that he had spoken to a Mr. Mannix of MCA, whom he identified to Gertrude as being directly under Louis B. Mayer. Crum indicated he told Mannix "I don't give a C—D— about the motion picture industry or you, Mr. Mannix. You are not important to me. You're just a guy that holds an office." Crum indicated further that he told Mannix to lower his voice as he was not being impressed by Mannix at all. Continuing, Crum indicated that he told Mannix the nineteen men that he condemns (hostile witnesses) "went over the entire strategy with your council, Governor McEwitt, and with Eric Johnston." Crum continued, according to the source of information, that Johnston had lied to him as Crum had been told by Johnston that there would be no black list, and it subsequently appeared in the testimony the next day that he proposed a black list. Crum indicated that he planned to again go to Los Angeles in approximately a week, apparently as a follow-up on behalf of his clients.

On December 17, 1947, on a confidential basis, [REDACTED] furnished the following information concerning the Hollywood "unfriendly" witnesses and their legal counsel:

[redacted] related that in connection with the arraignment of the ten Hollywood individuals cited for Contempt of Congress he had conferred with Martin Popper, their attorney. Popper wanted to make a deal whereby the ten men would be held until the date of the trial rather than to have to travel across the country for the arraignment. [redacted] would not agree to this because of the experience in the J. Edgar Hoover case where Ernestine Gonzales Fleischman did not appear at the date of trial and is still a fugitive. United States Attorney Morris Fay was in agreement with [redacted] on this matter.

A few days later, according to [redacted] Attorney General Clark called Fay and said that "his good friend Bartley C. Crum, with whom he had worked on War Risk Insurance cases, wanted something done as a favor relative to the arraignment of the ten Hollywood men" and Clark wanted "Fay to do something as a favor to Crum". Fay then called in [redacted] and after some discussion [redacted] pointed out to him that the ten Hollywood figures were fighting extradition in California, and upon hearing this Fay said he would so inform Attorney General Clark and that the case should be rushed to extradite the ten men.

In a day or so Fay informed [redacted] that Clark had again called him and that Senator Claude Pepper had been in touch with Clark. Fay mentioned casually that some circles believed that Pepper was Vice Presidential timber. Fay wanted [redacted] to agree to the arraignment of the ten men at the date of trial. [redacted] again pointed out to him the disadvantages of this procedure and Fay told him that he had reached an agreement with Martin Popper on the matter. [redacted] and Fay then went to Justice Pine and reportedly Fay actually agreed with Justice Pine who was opposed to the arraignment at the date of the trial, and Fay finally convinced Justice Pine that such a procedure could be followed with safety. However, [redacted] ran into Justice Pine that evening and Pine was still not in favor of the idea and [redacted] informed Pine that confidentially he did not favor it. The following day Pine informed Fay that he had not made up his mind on the matter and was still inclined to oppose Fay's suggestion. When the matter came up for argument before Justice Pine, Popper made the appropriate motion which was to the surprise of Popper, opposed by Fay. Popper then charged Fay with bad faith which Fay denied, saying he had made no agreement with Popper, although everyone present, including Justice Pine, knew Fay was lying. Justice Pine thereupon denied the motion made by Popper and set the arraignment for January 9, 1948 in Washington, D.C.

[redacted] Martin Popper it was ascertained that he contacted Robert Fenny concerning the possibility of lobbying on behalf of the ten Hollywood defendants who were cited for contempt by Congress in order to secure a delay in the arraignment until the day of trial.

This conversation occurred on December 27, 1947. Popper requested that Kenny come to Washington to see the Attorney General in an effort to cause a delay in the case involving the ten Hollywood defendants. Kenny was of the opinion that it would be just as well if he telephonically contacted the Attorney General upon his arrival in New York City on December 30, 1947. Popper, however, was quite insistent upon Kenny's coming to see the Attorney General in person. He stated that he believed that if Kenny went in and saw the Attorney General face to face he might have a better chance. Popper also indicated that he was going to see the assignment commissioner here in Washington, D. C., and secure a date for a hearing on the first day that Justice Pine is back in Washington. Popper indicated that he was also going to continue lobbying on behalf of the ten Hollywood defendants.

Kenny also advised Popper that he and Bertley Drum, also an attorney for the ten Hollywood defendants, were leaving California together and would arrive in Chicago at 11:30 a.m. on December 29, 1947. Kenny stated that he plans to leave Chicago at 4:30 p.m. December 29, 1947, and arrive in New York City on the evening of December 30, 1947. During the stop-over in Chicago Kenny related that he expected to have a long talk with Henry A. Wallace concerning the political ventures of Wallace and the possibility of Wallace's running for president on a third party ticket. Kenny stated that he believes it would be better if Wallace were to run on the democratic ticket in California rather than cause a split in the Democratic Party.

On January 9, 1948, John H. Larson, Dalton Trumbo, Albert Maltz, Alvah Bessie, Samuel Ornitz, Herbert J. Biberman, Edward Dmytryk, Robert Adrian Scott, Ring Lardner, Jr. and Lester Cole were arraigned before Justice Keech of the District Court. All ten of these individuals were arraigned en masse and all pleaded not guilty to the indictments. They were represented by Robert A. Kenny, who was assisted by Martin Popper. Mr. Kenny requested that he have thirty days in which to file a motion for dismissal of the indictment. However, this was not permitted by Justice Keech. Mr. Kenny also requested that the defendants not be subjected to being fingerprinted again, inasmuch as they had previously been fingerprinted in Los Angeles. However, on the objection of Assistant United States Attorney Witz, Justice Keech ruled that the defendants be handled in the ordinary manner as other persons and would be fingerprinted again.

Justice Keech set the first trial for John H. Larson for February 9; Dalton Trumbo, February 16; Albert Maltz, February 23; Alvah Bessie, February 25; Samuel Ornitz, March 8; Herbert J. Biberman, March 10; Edward Dmytryk, March 15; Robert Adrian Scott, March 17; Ring Lardner, Jr., March 22; and Lester Cole, March 24.

Attorney Kenny requested that permission be granted to Adrian Scott and Edward Daytryk to proceed to London, England, on a business mission and added that they would return in time for trial. There was no objection by U. S. Attorney Hits, and permission was granted by Justice Keach.

Justice Keach inquired of Kenny whether fifteen days would be sufficient for him to file a motion to attack the indictment and Kenny requested twenty days. However, at the objection of Attorney Hits, Justice Keach set fifteen days as the time limit in which Kenny had to file his motion.

The "Hollywood Reporter" in January of 1948 carried a story that damages exceeding three million dollars were being sought in suits filed in Superior Courts in Los Angeles against MGM, Twentieth Century-Fox, and RKO by Lester Cole, Ring Lardner, Jr., and Edward Daytryk. Cole's suit asked relief on a contract under which he allegedly received \$1150.00 a week and an injunction restoring the contract. Lardner sued Twentieth Century-Fox for \$1,382,500.00, charging loss of salary, screen fame, and personal humiliation. Daytryk sued RKO for \$1,783,425.00, claiming "Anguish and loss of artistic reputation in addition to the charges named by Lardner."

[redacted] a [redacted] of Dalton Trumbo, advised a clerk in the Los Angeles Office in a conversation that he, [redacted] had visited Trumbo a short time ago at which time Trumbo spoke at length regarding the Committee hearings in Washington, D. C. Trumbo said that the sum of \$80,000 was collected from interested persons at the studios for the purpose of financing the trip of the alleged Communists to Washington. The writers and officials who were to appear before the Congressional Committee rented a large suite on the second floor of the Shoreham Hotel in Washington, D. C., and maintained public relations men to answer phone calls, etc. Justified expenses for those appearing at hearings included daily hair trim, shoe shines, etc.—in other words they were to be impeccable in appearance. This was to give interested spectators the impression that here was a group of well-dressed, wealthy individuals who were not propounding liberal ideas for personal gain but were merely interested in civil liberties. The group had agreed on the answers to be given before the inquiry took place. Trumbo said that if they had to appear again they would raise \$100,000. Trumbo also said that he and the others who went back with him financed the journey of some movie stars from Hollywood to Washington, since the Committee was apparently interested in getting stars there in its behalf.

[redacted] said that Trumbo seemed quite disgusted with the House Un-American Activities Committee and said that they did not even have correct data. One thing mentioned was the movie, "The Remarkable Andrew", for which

he wrote the script. Trumbo said that the Committee stated that the script was in such a radical tone that the studio refused to make a picture of it. Actually, the picture was made as Trumbo had written it. Trumbo said furthermore that if he ever did admit he wrote the script, the committee would never be able to get him, because the FBI would have him first. Trumbo is of the impression that the FBI has known his identity for a number of years.

When the studio laid off a number of suspected Communists, Trumbo was among them. He had been expecting something of this sort for some time, and his last contract was written by himself. In it he left out the customary phrase which says in effect that employee may be laid off for any scandalous conduct. Now Trumbo is suing the studio for breach of contract and feels that he has a strong case.

When he came back from Washington, Trumbo was notified that he was to appear in Louis B. Mayer's office for a two-hour conference to discuss politics. In the meantime Clark Gable became incensed when he learned that only one picture was in progress for him, so he had a talk with Mayer. Since Trumbo was working on the script for the picture his conference with Mayer was cancelled and Mayer told him to forget everything except working on that particular script. Incidentally, even though he is now laid off, Trumbo is still working in good faith on the script for the above picture.

On January 10, 1948, various conversations occurred between the numerous attorneys defending the ten subjects who were cited for a contempt of Congress concerning the possibility of securing Lloyd Striker, who is a famous trial lawyer in New York City, as the attorney for the ten subjects referred to above. No definite decision along these lines was reached, however, certain of the attorneys and subjects were interested in securing Striker, while others such as Popper and his associates were not, because they felt that Striker would not completely support them in their views concerning the procedure to be followed in this case.

The Washington Daily News, on January 22, 1948, carried an article reflecting that a Federal Judge, Richmond B. Keech, postponed until February 24 the start of the trials of the ten Hollywood personalities indicted for contempt of Congress. The trials were originally scheduled to start on February 8. Judge Keech granted the postponement at the request of the defense attorneys.

The Los Angeles Times dated January 23, 1948, carried an article which reflected that Trumbo filed a suit in Federal Court on January 22, 1948, named Loew's, Inc. as the defendant. The suit was filed as a result of his suspension by the studio as a

writer following his citation for contempt of Congress. Trumbo's contract, according to the studio, would terminate February 17, 1950. The suit also asked payment of \$61,000 which he claimed was due him for the screen play "Flight" which he asserted was returned to him at the time of his suspension after a payment of \$11,000 had been made.

The Los Angeles Office advised by letter dated February 5, 1948, that the local press in Los Angeles indicated the "unfriendly witnesses" who were called to testify before the Un-American Activities Committee with regard to Communism in the motion picture industry had authored a book which is soon to be released. Allegedly this book contains their side of the "Red Hunt" concerning the motion picture industry. This book is to be entitled "Give Me Liberty" and is being published by the Pegasus Books, Inc., of Chicago, Illinois.

Allegedly this book "written by prominent screen personalities, including stars, directors, and some of the ten Hollywood writers, exposes the rolls played by any of the 'friendly' witnesses and producers in firing the first gun of the 1948 political campaign." This book is allegedly to be released about the middle of March and will sell for \$1.00. Arrangements have been made to secure copies of this publication as soon as possible.

Box Office Reaction of the Industry to the Committee Hearings

Immediately following the hearings of the Un-American Committee in Washington, the motion picture box office fell off 20% on a national basis, according to James McGuinness, executive of M.P.A. This had a tremendous effect upon the management of the industry because James McGuinness pointed out, "all we have to sell is time," and if people stay away from the theater the revenue has been lost to the industry and is not recovered in subsequent showings of the picture. McGuinness compared the motion picture business with the steel industry, where the latter has raw materials in storage which can be converted into finished products so that in the event of a strike there is simply a storing up of consumer demand and the product eventually reached the ultimate customer. This is not true in the motion picture business and, as has been pointed out above, if people stay away from the theater the revenue to the individual production is never recovered.

McGuinness went on that the effect of the hearings on people in other parts of the country than New York and Los Angeles has been tremendous, and the natural reaction against motion pictures has evidenced itself in the dropping off of box office returns. Those persons who have been exposed as Communists by the Committee hearings "are dead in the industry, and their usefulness to the Party is over."

Because of this situation, McGuinness continued, the bankers are now inquiring of the producer when negotiations are entered into relative to the financing of a picture as to what the picture deals with and who will appear in it before the loan is granted. This, in McGuinness' opinion, will tend to exert more influence on Communists and their propaganda in pictures than any other one factor.

Neil McCarthy, a prominent Los Angeles attorney with extensive connections in the motion picture industry, advised two banks not to make any more funds available for any motion picture in which Humphrey Bogart appears. McGuinness did not state which banks were involved, but in showing the importance of the financial institutions to the industry, McGuinness said that even though a major studio would carry a credit line of from ten to twenty million dollars with certain banks or group of banks it sometimes is necessary to borrow large sums for short periods. For example, a picture, by holding it off the market for sixty to ninety days, might conceivably make a million or more in net profit than would naturally accrue if it were released immediately. McGuinness used this to illustrate the power and influence which the banks exert on the motion picture industry because the two banks referred to above intend to act upon McCarthy's advice concerning Bogart, which will make it extremely difficult for the latter to appear in motion pictures.

In discussing Bogart, McGuinness drew a parallel between John Garfield and Humphrey Bogart as far as these two persons taking a protest trip to Washington is concerned. Garfield, in comparison to Bogart, "escaped an unfriendly press" when he went to Washington because he attempted to hold a press conference one noon during the hearings when the reporters were in a hurry to file their stories, so no one was interested enough to wait and listen. Bogart, on the other hand, held a press conference in the afternoon at a Washington hotel after the reporters had filed their stories so a great many of them showed up, which resulted in Bogart's "getting the complete treatment" as far as the press was concerned, whereas Garfield through luck escaped the notoriety and publicity which the former has received. Bogart has been "begging Ed Sullivan to tell people he didn't want to go," and McGuinness considered the former's statements to the press recently as proof that he has felt the pressure of public opinion.

Along the lines of public opinion and its effect on the box office, James McGuinness said that Katherine Hepburn's latest picture, "Song of Love", did very well at the box office for two weeks prior to the Committee hearings in Washington, but since that time exhibitors have canceled showings, the public has stayed away, and the picture has not done at all well. McGuinness related Hepburn's failure at the box office to the testimony of Sam Wood before

the Committee. Wood allegedly said that Hepburn was instrumental in raising some \$70,000 for the PCA at a Hollywood rally, and when the witness was asked by the interrogator whether or not this money would finally get to the Communist Party, Wood replied, "Well, you can bet it won't go to the Boy Scouts". This statement of Wood's received considerable publicity, according to McGuinness, and accounts for the fact that Hepburn's picture has been doing so poorly.

McGuinness was emphatic in stating that people in New York and Los Angeles have no idea of the effect the Un-American Committee hearings have had on the motion picture industry. Currently, MGM is worried about Betty Garrett (wife of Larry Parks), because of her alleged Communist connections. The management of the studio does not want to "build someone up who will be a liability. A person who has been created a star should accept the studio's position concerning joining and signing". McGuinness is of the opinion that a star in motion pictures should have no public stand on controversial issues, but should limit himself to his acting profession, practicing whatever politics he desires privately. "A star is a person who has been created at a great expenditure, and as such that person's reputation is the product of the firm putting out that money. Therefore, the studio should be able to exercise control as to what an individual does with his reputation."

Along the same lines, Gene Kelly, currently under contract to MGM, spoke to McGuinness saying he was very worried over what future steps the Committee might take, and asked permission to come and talk with McGuinness concerning his own stand. Kelly is extremely worried about his career and the effect upon his career which any testimony he might have to give before the Committee would have.

It will be recalled that Kelly chaired a mass meeting for the "Unfriendly 19" prior to the departure of any of these people for Washington.

In discussing the effects of the Committee hearings upon the industry, [redacted] producer at MGM, stated that "Bogart is hurt" in speaking of the latter's box office, and continued that this was the only actor he knew of who has seen fit to withdraw from the Committee for the First Amendment, and the only one who has made a retraction of his statements in regard to the hearing. [redacted] is of the opinion that adverse public opinion is what caused Bogart to withdraw, and that eventually people would come to admire Bogart for his stand in recognizing his error.

[redacted] is concerned about the fact that many ambitious young actors are indoctrinated with Communist philosophy in the theater groups. In

discussing younger talent which is being groomed for possible stardom, [REDACTED] said "they all come out of these small theater groups in New York. The Actors Lab in Hollywood serves the purpose of indoctrinating some of these people with Communist philosophy, according to [REDACTED]"

Along these lines, [REDACTED] Universal-International Studios, remarked that Walter Wanger has been responsible for bringing a number of "weird and radical people" from New York to Hollywood. Some of these are: Robert Tallman, believed to be a writer; Roman Bohnen (a member of the Communist Party, according to a reliable highly confidential and delicate source); John Wildberg, Harold Clurman, and Elia Kazan, a director.

[REDACTED] RKO Studios, Hollywood, on December 3, 1947, made available the following information:

Adrian Scott and Eddie Dmytryk were cut off of the RKO payroll and given only three days advance pay. It is possible, although unlikely, that RKO would take them back if they are freed of the charges currently against them.

It was the personal opinion of [REDACTED] that Scott, Dmytryk and other Communists who have received adverse publicity are "washed up" in the motion picture industry. They have suddenly become "hot" and no one will hire them. RKO and other companies are very alarmed about the downward box office trend which they attribute in part at least to the public's reaction against the Communists identified as prominent members of the motion picture industry.

The RKO executives are "burned up" at Dore Schary, executive producer, for his attitude. They felt that RKO and the industry would be much better off if Schary had "kept his mouth shut". [REDACTED] referenced Schary's statement, which apparently was made to the press without authorization by other company executives and which in substance stated Schary's opinion that even though he was obligated to carry out the policies of RKO and fire Scott and Dmytryk, his personal opinions as stated before the House Committee had not changed.

[REDACTED] thinks it is such attitudes as Schary's that are causing the unfavorable public reaction.

It was thought that the New York motion picture company executives mean business and will oust the Communists if identified by the Government and certain legal definitions of Communist and Communist organizations are clearly set forth by the Federal Courts. It was believed that, undoubtedly, Scott and Dmytryk would legally fight their suspension from RKO.

██████████ said that such political utterances as made by Humphrey Bogart, who was described as "an alcoholic bum," likewise did not do the motion picture industry any good.

In speaking of Dore Schary, ██████████ said that Schary was "told in no uncertain terms to carry out the policies of the Board of Directors of RKO or else submit his resignation". ██████████ continued that the attitude taken by the directors of both Fox and RKO left no doubt as to where the stockholders of these organizations stand. They wanted the Communists discharged and at once. This permits the studio heads to adopt the stand that they themselves are "employees like anyone else and have been told to carry out orders".

██████████ motion picture executive, is of the opinion that Schary will make a good man for the Producers Committee and can eventually be brought around to seeing eye to eye with the producers. ██████████ considers it significant that never during negotiations in New York did Schary take exception to plans for discharging Communists.

INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY -
BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES
(February 6, 1948 to September 15, 1948)

The activities hereafter reported in this section reflect the activities of various individuals and groups, resulting from the hearings in October, 1947, before the House Committee on Un-American Activities investigation of Communism in Hollywood. This section will also reflect the current activities of the "Unfriendly Ten" who were indicted for contempt of Congress, following their refusal to answer questions of the House Committee on Un-American Activities.

A. General Activities

On February 6, 1948, the Los Angeles Office reported that the local press had been carrying stories indicating that the "Unfriendly Ten" intended to publish a book, presenting their views on the House Committee's investigation of Communism in Hollywood. The proposed title of this book was to be Give Me Liberty, and it was scheduled to be published by the Pegasus Books, Inc., of Chicago, Illinois. The book was scheduled for release about the middle of March, 1948.

In March, 1948, it was learned that due to numerous differences encountered by the President of Pegasus Books, Inc., the Company had decided not to handle the publication of the book, and instead the firm of Boni and Gaer, of New York City, was taking over the book. The Chicago Office reported that Boni and Gaer intended to release the book for sale on April 12, 1948, and that the title of the book had been changed from Give Me Liberty, to Hollywood on Trial.

In connection with the change of plans of Pegasus Books Inc., Mr. Richard H. Loeb, Jr., President of that Company, advised that during negotiations for the publication of the book he had dealt principally with Herbert Biberman and Gordon Kahn, two of the individuals who were indicted for contempt of Congress. Loeb advised that his principal reason for withdrawing from his agreement to publish the book was due to the difficulty of making satisfactory financial arrangements.

The "New York Sun" of March 23, 1948, carried a news item regarding the book, Hollywood on Trial, stating that it had been written by Gordon Kahn and that one of the most startling assertions appearing in the book dealt with

a meeting on the night of October 19, 1947, during the hearings before the House Committee on Un-American Activities. This meeting was attended by the attorneys for the "Unfriendly Ten" and representatives of the studios and the producers, including Eric Johnston. The article quoted Kenny as stating that the unfriendly witnesses were maintaining that the House Committee "aims at censorship of the screen by intimidation. This accusation is not merely rumor. There is ample reason for this in the public statements of the Chairman." To this, Johnston is reported to have replied, "We share your feelings, gentlemen, and we support your position." According to the article, Kenny then brought up the fact that Chairman Thomas of the House Committee had been quoted as reporting that the producers had agreed to set up a black list in the motion picture industry, and that Johnston had stated, "That report is nonsense. As long as I live, I will never be a party to anything as Un-American as a black list..."

The "Daily Worker" of April 12, 1948, gave considerable publicity to the book Hollywood on Trial, describing the hearings as "The illegal and indecent trial and persecution of this group...", and stating that the book "Is the story of democratic artists dragged through the dirt of insinuation and slander."

A copy of the publication Hollywood on Trial was reviewed at the Bureau, which review reflected that it contains the following general ideas:

1. That the individuals accused by the Committee are innocent of the charges of spreading subversive Un-American propaganda in the film industry, and that the Committee's investigation consisted of illegal prying into the private lives of American citizens.
2. That the House Committee was terrorizing writers and actors.
3. That prior to the hearings, the city of Washington "bore a tense air, like that on the eve of a coronation or an important hanging."
4. That Chairman Thomas of the House Committee was only a publicity seeker who was attempting to dramatize himself by cheap sensational means, at the expense of reputable citizens.
5. That the witnesses friendly to the Committee were sensational publicity seekers, misinformed, insincere, and generally repugnant to people with a sense of decency.
6. That the Thomas Committee was aiming toward censorship of films.
7. That the Committee had no legal power to conduct its hearings.
8. That the Committee violated all civil rights, created hysteria, and smashed constitutional safeguards.

9. That the House Committee must be abolished.

10. That the abolition of the Committee would restore American liberties to the American people, and would also deal a vital blow at Wall Street financiers who have millions invested in the picture companies.

The "Los Angeles Examiner" of March 2, 1948, reported that the "Unfriendly Ten", consisting of Alvah Bessie; Lester Cole; Albert Maltz; Ring Lardner, Jr.; Dalton Trumbo; Samuel Ornitz; John Howard Larson; Adrian Scott; Herbert Biberman; and, Edward Dymtryk, had filed suit against various Hollywood producers for damages amounting to \$61,108,975, alleging that the motion picture industry had created an illegal black list against these ten persons, arising out of their refusal to answer the questions of the House Committee on Un-American Activities. Among the defendants in this suit were the Motion Picture Producers Association of America, and the Society of Independent Motion Picture Producers.

In April, 1948, Confidential Informant [REDACTED] advised that he had been approached, through various individuals, with a proposal to settle the above-mentioned suit by the "Unfriendly Ten", and that as far as he was concerned there would be no settlement and the suits would go to trial. He did, however, express the personal opinion that L. B. Mayer would probably be agreeable to a settlement of the suits for approximately \$100,000, in order to dispose of the matter. The Informant further advised that he had received information that certain of the plaintiffs in the suit were out of funds, and that was undoubtedly the reason the question of settlement had arisen.

In connection with the above-mentioned suits, the New Haven Office of this Bureau reported that, on June 23, 1948, [REDACTED] of Bridgeport, Connecticut, who is active in the Council of Catholic Women, had reported that an individual by the name of Seymour Spilka had called upon her. Spilka advised [REDACTED] that he represented the Motion Picture Association of Hollywood, and in connection with the studios' defense against the above-mentioned suits, desired to ascertain if any organizations which were of an anti-Communist nature had passed any resolutions stating that such organizations would boycott any pictures written or produced by any of the Hollywood writers and directors who had been accused of being Communists. Spilka advised [REDACTED] that he had obtained such a resolution from the Knights of Columbus in either Norwalk or Stamford, Connecticut.

Similar information was received from the Cleveland Office of this Bureau, indicating that on June 28, 1948 [REDACTED] Commander of American Legion Post Number [REDACTED] at [REDACTED] Ohio, had stated that a Charles F. McCarty had contacted him. McCarty advised [REDACTED] that he was a representative of the Motion Picture Association and desired to know if the American Legion had ever

considered taking any action by way of resolutions relating to the individuals who had refused to answer the questions of the House Committee. The above two instances appear to indicate that the defendants in the black listing suits were attempting to obtain resolutions from various civic groups, indicating that they would boycott films with which the "Unfriendly Ten" were connected. It is believed that this material was to be used by the studios in the defense of the suit in order to show that their firing or suspending of the "Unfriendly Ten" was justified.

As reported above, in Section III, the Committee of One Thousand has been active in the Los Angeles area in raising funds for the defense of the indicted Hollywood figures. In this connection, the "Daily Worker" of March 18, 1948, reported concerning a banquet held "recently" (believed to refer to the banquet held on March 5, 1948) at the Beverly-Wilshire Hotel in Los Angeles. This meeting was addressed by Dr. Harlow Shapley. The "Daily Worker" article stated that each of the "Unfriendly Ten" was introduced, and several of them made speeches, and a plea was made for funds for the defense of the unfriendly witnesses, and as a result thereof approximately \$15,000 had been raised at this meeting.

The various members of the "Unfriendly Ten", in addition to their individual activities which will be commented upon hereafter, have been jointly active upon at least one occasion. This occasion was a meeting on June 28, 1948, at the Embassy Auditorium in Los Angeles, sponsored by the Spanish Refugee Appeal, held for the benefit of the members of the Executive Board of the Joint Anti-Fascist Refugee Committee. Certain members of the "Unfriendly Ten" were present to speak in behalf of the members of the Executive Board of the Joint Anti-Fascist Refugee Committee. Among those personally appearing were Bessie; Lardner; Lawson; Maltz; Ornitz; and, Scott. In addition, the names of all ten of these persons had appeared in an advertisement in the June 22, 1948 issue of "Hollywood Variety", which stated that the "Unfriendly Ten" were supporting the fight by the indicted members of the Joint Anti-Fascist Refugee Committee. In connection with this meeting, Los Angeles [redacted] reported that the meeting was largely the work of Maltz and Alvah Bessie. This same Informant on June 19, 1948 reported that Bessie had drafted the program for the meeting and, in addition, had rough-drafted two or three of the speeches which were to be made by various speakers.

The "Daily Worker" of June 30, 1948, in a column by David Platt, quoted in full a letter addressed to the members of the Executive Board of the Joint Anti-Fascist Refugee Committee, which letter was signed by all of the "Unfriendly Ten". This letter praised the members of the Executive Board of the JAFRC, and assured them of the support of the signers of the letter.

B. Comments Concerning Hearings, by Pro-Communist Press

The English language publication, "New Masses", published by the newspaper, "Trud", in Moscow, for January 28, 1948, on page 17, contained an article entitled, "Hounding Culture in America", by I. Lapitsky. This article referred to the "Reactionaries' full-blast drive against the civil and political liberties of Americans....the hounding of democratic-minded people, the purges, trials, black listing—the means of terrorism and intimidation...." which are being practiced in America. The following paragraph indicates the nature of the balance of the article, with reference to the House Committee hearings which were held in October, 1947. "We happened to be in America at the time of the Hollywood hearings. The grueling and persecution of progressive scenario writers, actors, and film directors was conducted by the House Un-American Activities Committee, headed by Representative Thomas of New Jersey—a short man with shiny cheeks, beefy red neck and thick eyebrows, like a circus clown's, and a dyed-in-the-wool reactionary." The article referred to Adolph Menjou as "An avowed Fascist", and criticized the other friendly witnesses. With reference to the unfriendly witnesses, the article accused Chairman Thomas of attempting to bully and intimidate such witnesses.

The March 15, 1948 issue of "In Fact" contained an article concerning Ayn Rand who appeared before the House Committee as a friendly witness. The article was very critical of Miss Rand's publication entitled, "Screen Guide for Americans", alleging that it was a guide to "Thought control in America". This publication by Miss Rand set forth certain rules to be followed in order to avoid any Communist infiltration into motion pictures.

The June, 1948 issue of "Masses and Main Stream", which publication is a successor to the former publication, "New Masses", also contained an article concerning the Hollywood hearings. This article briefly contrasted the differences between the hearings in October, 1947 before the Committee, which hearings were attended by a great deal of publicity, and the entirely different attitude in the court hearings of the accused witnesses. This article was also critical of the court and the prosecution, and was critical of the fact that the trials of these persons would take place in "A community drenched in fear". The article then attacked the passage of the Mundt-Nixon Bill, and concluded by stating that the "Hollywood Ten" were being "persecuted". This article was written by Samuel Sillen.

The March, 1948 issue of "Modern Screen", beginning on page 32, contained an article which purported to be a series of letters from Larry Parks to his wife, Betty Garrett. Parks was one of the witnesses subpoenaed to appear before the House Committee in October, 1947, and the letters were supposedly written to his wife while he was in Washington in response to the subpoena.

These letters were very critical of the House Committee hearings, charging that witnesses were making wild statements and hurling unsubstantiated charges, while the attorneys for the witnesses were not allowed to cross-examine the friendly witnesses. The entire tenor of the article was extremely critical, both of the House Committee itself and the manner in which the hearings were conducted. It was also very critical of the investigation as a whole.

Another item of interest in connection with the hearings was an article by Humphrey Bogart, appearing in the March, 1948 issue of Photoplay magazine. You will recall that Bogart and his wife, Lauren Bacall, were among those individuals active in the group of writers and actors who flew from Hollywood to support the "Unfriendly Witnesses" before the House Committee. Bogart emphatically stated that he was not a Communist, and that his trip to Washington had not been for the purpose of defending Communism, but had been solely in the interests of freedom of speech and freedom of the screen. Among the statements made by Bogart were the following: "I am about as much in favor of Communism as J. Edgar Hoover. I despise Communism and I believe in our own American brand of democracy....so long as we are opposed completely to Communism and do not permit ourselves to be used as dupes by Commie organizations, we can still function as thoughtful American citizens." Bogart's article was also critical of the fact that hearings were held by the House Committee at all, indicating that the small number of Communists in the motion picture industry could have been identified by this Bureau.

C. Efforts to Postpone Trials of "Unfriendly 10"

On March 30, 1948, it was learned from [REDACTED]

[REDACTED] that the attorneys for the defendants were attempting to obtain postponement of all of the trials of the "unfriendly 10" and in this connection this source reported that it was contemplated that efforts would be made to influence the Attorney General through Senator Claude Pepper. This source reported that Popper and Robert W. Kenny were scheduled to confer with Senator Pepper on March 30, 1948.

On April 6, 1948, this same informant reported that an unknown man, who was believed to be one of the defense attorneys, contacted Kathryn Popper, the wife of Martin Popper, and advised her that Robert W. Kenny was anxious to have Bartley Crum contact the White House in order that a continuance of the Hollywood trials could be obtained. However, it was indicated that Crum did not desire to make this contact. The unknown man then mentioned the fact that Louise Bransten had a great deal of influence with Crum and inasmuch as Popper was friendly with Bransten it was suggested that Popper should contact Bransten and attempt to get her to influence Crum to contact the White House. Shortly thereafter Popper did contact Bransten with a request that she confer with Crum which she agreed to do.

In an effort to obtain a continuance of the Hollywood trials, the defense attorneys upon several occasions conferred with Senator Pepper in an effort to have him use his influence with the Attorney General. Pepper did confer with the Attorney General, but his efforts to obtain a continuance were unsuccessful.

The Washington Times Herald of May 19, 1948, reported that on May 12, 1948, five of the defendants, to wit, Edward Dwytryk, Herbert Eiberman, Albert Valtz, Alvah Bessie, and Samuel Grnitz, had appeared in Federal Court and waived jury trials in connection with their indictments for contempt of Congress. These five defendants agreed to submit written presentation of their cases to the court for a decision, but the court had stated that no decision in the cases of these five would be rendered until after the final ruling by the appellate court on the appeals of Lawson and Trumbo, who had previously been convicted of the contempt charge. The article stated that prior to June 30, Ring Lardner, Jr., Adrian Scott and Lester Cole were likewise scheduled to appear in court to sign similar agreements. The appeals of Lawson and Trumbo are still pending and as a result the trials of the additional writers have not taken place.

D. Activities of Individuals Comprising the "Unfriendly 10"

Alvah Bessie

In April, 1948, and prior thereto, Bessie, in conjunction with the Freedom From Fear Committee, had been active in raising funds for the defense of the indicted witnesses.

[REDACTED] California, a source of information, reported that one of such functions was held on April 3, 1948, at the home of Mr. and Mrs. Sidney Harmon in North Hollywood, California, for the purpose of raising funds for the defense of the various defendants. This source reported that Howard Da Silva, a known member of the Communist Party, was the Program Director, and Bessie was one of the speakers at this meeting. He stated that the first move toward making the United States Government similar to Hitlerism was the control of the movie industry by dictating what type of pictures should be produced and told the audience that they would be forced to see pictures such as "The Iron Curtain" instead of pictures like "Gentlemen's Agreement." At this meeting the complete recordings of the testimony of the ten witnesses were presented.

Herbert Biberman

During January and February, 1948, Biberman was devoting considerable of his time to directing affairs of the Freedom From Fear Committee, information concerning which has been reported under Section III above.

[REDACTED] Jack Cold, who was also active in the office of the above committee, reflected that Biberman and Pauline Lauber were the real directors of the Committee, the purpose of which was to raise funds and solicit donations to help defray the expenses of the defendants in the contempt trials. Pauline Lauber was a known member of the Communist Party in 1944 and 1945.

Lester Cole

Cole, following the hearing in October, 1947, filed a suit against Metro-Goldwyn-Mayer Studios alleging breach of contract, and this case received considerable publicity when the studio requested that Federal Judge Leon Yankwich, before whom the case was to be tried, had allegedly made a statement at a social function that if the case were to come before him he would find for Cole and that he wished he were the plaintiff's attorney in the action. Cole's suit was for performance of his contract with MGM Studios at \$1,800 a week and he claimed in his suit that he was then unemployed and had been prevented from obtaining further employment because of the action taken by MGM as a result of the Washington hearings.

Edward Dmytryk

In April, 1948, source of information [REDACTED] of Beverly Hills, California, advised that Dmytryk had stated that he would never be brought to trial on the contempt charge for the reason that John Howard Lawson would be acquitted and the cases against the other defendants would then be dismissed. This source advised that Dmytryk characterized the contempt charges as ridiculous and unconstitutional and that he, Dmytryk, "would go down in history" as one of the participants in the hearings.

Gordon Kahn

In February, 1948, source of information [REDACTED] advised that Kahn had returned to California and was not employed at that time. This source expressed the opinion that Kahn was through as far as major studio jobs were concerned and that Warner Brothers Pictures were believed to have discharged him because of his Communist activities. The source further stated that Kahn was spending the major portion of his time working on various activities of the Progressive Citizens of America in Hollywood. According to this same source, Kahn had recently received the sum of \$750 for an article which he had contributed for a book published by the Pegasus Company in Chicago. It is believed that this sum was received by Kahn in connection with his work on the publication "Hollywood on Trial," information concerning which has been reported above.

On April 7, 1948, [REDACTED] mentioned above, reported concerning a conversation which took place between Kahn and Sam Marx, a screen producer. Marx questioned Kahn as to how it could be that he and Kahn, who had attended school together in New York City and entered the motion picture business at approximately the same time, could have drifted so far apart politically. Kahn replied that he considered Marx to be an intellectual hypocrite stating that he, Kahn, felt very keenly that there should be equality for all people and that he intended to fight for this ideal — if necessary to go to jail for it, and even die for it. Marx conceded that Kahn's ideal was all right, but asked why Kahn did not feel he could work for this ideal within the framework of the American Constitution and through organizations existing in this country without taking orders from a foreign government. Kahn replied that he would take orders from anyone in whom he believed.

Ring Lardner, Jr.

Confidential source of information [REDACTED] Century Fox Studios, advised that on January 26, 1948, Lardner had addressed

a letter to William Pearlberg, a producer at 20th Century Fox Studios, in which letter Lardner appealed to Pearlberg for money on behalf of the ten indicted witnesses. In this letter Lardner stated that he and the other defendants expected to lose their cases in the lower courts, but that all felt they would win in the Supreme Court. Lardner estimated that the cost of the trip to Washington by the ten "unfriendly" witnesses had been \$50,000 and he estimated that an additional \$60,000 would be necessary to fight the cases in the lower courts. This letter pointed out that the Freedom From Fear Committee, previously mentioned, would handle any contributions which Pearlberg and others desired to make.

John Howard Lawson

On February 2, 1948, the Jewish Peoples Fraternal Order of the International Workers Order held a meeting at the Parkview Manor, 2200 West 7th Street in Los Angeles to protest the actions of the Attorney General in citing the IWO as within the purview of the Loyalty Order, and Lawson was one of the principal speakers at this meeting.

Lawson stated that he felt honored to be asked to speak in protest of the Attorney General's action, which he characterized as an unjustified attack on the civil liberties of the people of the United States. He described the Attorney General's action as part of a broad attack on civil liberties and cited other instances as part of the general pattern, including the prosecution of Gerhart Eisler. Lawson stated that he was proud to have been selected for special attention by the House Committee and was also proud to be among those who had been indicted. He also charged that the House Committee and the Motion Picture Producers Association are controlled by Wall Street and big business and is a movement against free expression and is leading to thought control in the United States. He also described the difference in atmosphere between the House hearing in October, 1947, and the arraignment of the defendants following their indictment. In connection with the arraignment he stated that there was no fanfare and publicity and he believed that the case had been handled in this manner in order to make the defendants feel unimportant. He also criticized the fact that at the arraignment the indicted witnesses were made to wait until numerous other persons had been arraigned on such charges as passing bad checks and other small offenses. Lawson closed his talk by stating that he had been in attendance at the National Convention of the Progressive Citizens of America on January 18, 1948.

On April 19, 1948, Lawson was convicted in Federal Court at Washington, D. C. of contempt of Congress for his failure to answer the Committee's inquiries as to whether or not he was a member of the Communist Party. His case is presently pending on appeal.

The Washington Post of May 22, 1948, reported that on May 21, 1948, Lawson had been sentenced to serve a year in jail and had been fined \$1,000 as a result of his conviction for contempt of Congress. The sentence was imposed by Judge Edward W. Curran and following the sentence Lawson reportedly read a long statement to the court in which he stated that he did what he thought was right when he refused to tell the Committee whether or not he was a Communist.

The trial of Lawson, as well as that of Dalton Trumbo, received considerable publicity in "The Worker" with a feature article by Joseph North appearing in the issue of May 16, 1948.

Albert Maltz

Maltz is known to have met on several occasions with other members of the "unfriendly 10" concerning their trials for contempt. He has also been active in fund raising campaigns for the defendants and has continued to be active in various Hollywood front groups.

Adrian Scott

In April, 1948, [REDACTED] a confidential source of information, advised that Scott had written a story entitled "Joy to the world," which had been submitted to the motion picture studios as having been written by Allan Scott, the brother of Adrian Scott. This source reported that this was the first indication that any of the individuals among the "unfriendly 10" were submitting scripts to the studios under aliases or under the names of other individuals. There is no indication that the script was accepted by the studios.

Scott, together with all of the other defendants, has been active in various fund raising campaigns as reported under Section VI-A above.

Dalton Trumbo

[REDACTED]
California, who is a source of information for the Los Angeles Office, reported in April, 1948, that Trumbo was completely without funds and had approached [REDACTED] in an effort to negotiate a \$12,500 mortgage on Trumbo's ranch. The informant made a complete survey and tour of Trumbo's ranch, which he estimated to be worth approximately \$85,000, but that Trumbo was so badly in need of funds that he was willing to pay interest at the rate of 9½ per cent with the carrying charges to be prepaid in order to secure

approximately \$10,000 in order to meet his immediate living expenses. Trumbo told this informant that he had not been selling any stories and had been forced to borrow money in order to meet his current expenses.

In May, 1948, Trumbo was convicted in Federal Court in Washington, D. C. of contempt of Congress.

The Washington Post of May 22, 1948, reported that on May 21, 1948, Trumbo had been sentenced to serve a year in jail and pay a fine of \$1,000 following his conviction for contempt of Congress. The article stated that attorney Charles A. Houston had filed a motion for a new trial for Trumbo, which motion had been denied. At the time of the sentence, Trumbo stated to the court that he felt that the questions directed to him by the House Committee were a blow at the secrecy of the ballot and thus a blow at the Constitution. Justice David A. Pine stated that Trumbo had been aided by able attorneys when called before the House Committee and that he had flagrantly defied the Committee in order to challenge its authority. He further stated that if Trumbo were right then he should not be punished at all, but if he was wrong as the jury had held, then his punishment should be in keeping with the degree of his defiance. Trumbo has likewise appealed his case to the higher courts.

E. Scheduled Future Hearings by House Committee on Un-American Activities Concerning Communism in Hollywood

In the column of George Dixon appearing in the Washington Times Herald of June 10, 1948, it was stated that Dixon had conferred with Chairman Thomas of the House Committee to ascertain if additional hearings were to be held concerning Communist activity in Hollywood. In answer to this inquiry Dixon quoted Thomas as stating "the Hollywood hearing last October will seem like a pink tea compared to the one coming up. Our investigators have uncovered sensational evidence. We are going to expose twenty-six members of the industry as Communist Party card holders. Among them are some of the most celebrated names in filmdom."

The New York Journal American of September 8, 1948, reported that the House Committee on Un-American Activities had reopened its investigation of Communism in Hollywood and that on that date had begun calling witnesses for secret questioning preliminary to the resumption of public hearings on September 15. The article further stated that public testimony in the case would be heard "before November 1." However, the Washington News of September 3, 1948, indicated that a Hollywood investigation would be renewed during the Committee hearings concerning Soviet espionage and would devote some time to the Communist underground in the film industry.

There have been no indications at this time that the House Committee has renewed any investigation into the Hollywood situation and, as reported

above, numerous informants in the film colony do not believe that the House Committee will again conduct any hearings concerning this matter.

Status of Civil Suits arising as a Result of the Committee Hearings .

Suit by Lester Cole

Lester Cole, one of the "Hollywood Ten", sued MGM Studio for reinstatement of his \$1,350 a week job, and the case was heard by Judge Yankwich in Los Angeles, in December, 1948.

The "New York Times" of December 9, 1948 contained a news item regarding the testimony given by Louis B. Mayer, head of MGM, in connection with this suit. The article quoted Mayer as stating that prior to the holding of the hearings by the House Committee on Un-American Activities, the Committee had put pressure on him to discharge alleged Communists. He testified that two Committee investigators, H. A. Smith and A. B. Leckie, had called upon him and admonished him to "clean house" before such action was forced by Congress or "public opinion". Mayer stated that he would not fire anyone because they were a Communist, as long as there was no Communism in MGM pictures, and that Communism could not get into such pictures.

On December 20, 1948, Cole was successful in the suit against MGM and was reinstated in his job at \$1,350 a week and was awarded \$74,250 in back pay. The studios have indicated that the case will be appealed to the Supreme Court, if necessary.

In connection with the suit, the "Daily Worker" of January 25, 1949 reported concerning statements made by Samuel Goldwyn concerning Eric Johnston in which he stated that Johnston's chief contribution to the economic stability of the motion picture industry had been to give advice which had caused the filing of law suits against the Motion Picture Association of America and various of its members, totaling approximately \$65,000,000. He further accused Johnston of "preening himself to accept a call to public office" and of being motivated by "personal objectives" and "political ambitions".

During the trial, Johnston appeared as a defense witness and was questioned concerning a meeting of the major studio executives, held on November 25-26, 1947, at which time it was alleged that an agreement had been reached to suspend employees cited for contempt of the House Committee. Johnston testified that he had told the meeting that reaction in South American editorials indicated that the "unfriendly witnesses" had behaved like Communists and brought discredit upon the motion picture industry and that he had been told by officials of the American Legion that it was possible that Legion Posts throughout the United States would boycott pictures because of the actions of the "Hollywood Ten". He indicated that he had

suggested two courses of action: (1) to continue to employ the "unfriendly witnesses" and tell the public that subversive material was being kept from the pictures; or, (2) they could no longer employ the individuals. According to Johnston, everyone agreed that the second course was the one they desired to follow. The article quoted Johnston as stating, "I told them I felt that management and labor should work together to clean house of Communists, that it was a mutual responsibility, and that I considered Communists foreign agents."

Following the verdict in favor of Cole, the December 21, 1948 issue of "Variety" stated that Judge Yankwich had been extremely critical of Eric Johnston and his actions in connection with the "Hollywood Ten". He indicated that the adoption of the stand against the Communists by the Motion Picture Association of America had been the result of Johnston's "high-pressure methods".

The December 22, 1948 issue of the "Hollywood Reporter" stated that Johnston had taken issue with Judge Yankwich's statements and had stated that the action taken by the producers was entirely their own and that he had not influenced their decision. He was quoted as stating that he himself would not employ a known Communist in a responsible position.

Among the individuals who sided with Johnston against Yankwich was Spyros P. Skouras of Twentieth Century Fox, who stated "I wish to state publicly that neither I nor my company was high-pressured by Mr. Johnston or anyone else. The action in regard to the so-called 'Hollywood Ten' was taken by the directors of Twentieth Century, independently and on their own initiative."

Civil Suit Instituted by Screen Writers Guild

In connection with this suit which was against the various studios because of the alleged "black list", the December 17, 1948 issue of "Film Daily" reported that the Society of Independent Motion Picture Producers had written Robert W. Kenny to the effect that the Society of Independent Motion Picture Producers did not agree with the Motion Picture Association of America's policy of not hiring Communists and felt that hiring of Communists was a matter for the individual producer to decide.

The "Los Angeles Herald and Express" of December 15, 1948 also referred to this action by the Society of Independent Motion Picture Producers, and quoted Kenny as indicating that this meant the united front among producers had been broken and that the "black list" would not be observed. Kenny further indicated in this article that the Society of Independent Motion Picture Producers would be dropped as defendants in pending suits. This article further indicated that the Society of Independent Motion Picture Producers had, on the previous Sunday night, chosen former Governor Ellis Arnall of Georgia as head of the group.

Anti-Trust Suit Against Studios

The "Los Angeles Daily News" of May 23, 1949 reported that the "Hollywood Ten" had filed a \$52,000,000 treble damage anti-trust suit against ten film studios and a film association, charging that the agreement not to rehire them was in restraint of trade under the Sherman Anti-Trust Act. This complaint alleged that the black list arose out of the producers' meeting held in New York in November, 1947. The article indicated that the individual members of the "Hollywood Ten" were suing for damages, as follows: Alvah Bessie, Samuel Ornitz, John Howard Lawson, and Herbert Biberman - \$3,000,000 each; Edward Dmytryk - \$8,350,275; Adrian Scott - \$6,942,600; Lester Cole - \$6,435,600; Albert Maltz - \$3,750,000; Ring Lardner, Jr. - \$7,147,500; and, Dalton Trumbo - \$7,233,000.

Continuation of "Black List"

The "Daily People's World" of November 18, 1948 reported that on November 16, 1948 the presidents of the major film companies had met in New York and had decided to continue the black list of film writers who had been cited for contempt of Congress. This information was credited to the "Hollywood Reporter" of November 17, 1948.

In connection with this meeting, Los Angeles source of information [redacted] advised that this meeting had been held and it had been pointed out by the attorneys for the companies that individuals who were suing the studios in connection with the so-called "black list" had agreed to settle the suit out of court, provided the producers would pay the costs then incurred, amounting to approximately \$200,000. It was indicated that all outstanding suits would be dropped and that an impartial arbiter would be appointed, whose decision would be binding upon both the plaintiffs and the defendants. This informant indicated that Johnston had recommended that the proposal be accepted on the basis that it would be smart business relations to do so. The informant advised that at this point Y. Frank Freeman, Executive Vice-President of Paramount, took the floor and stated that although he was not present in an official capacity but as a guest he felt he had to make certain remarks at that time as a stockholder of Paramount and one of the defendants in the suits. He stated that he would not agree to the settlement of any of the claims if it could be handled for five cents and as far as he was concerned, the legal proceedings could go clear to the Supreme Court. The informant advised that this statement threw the meeting into an uproar and it was decided to adjourn until the following morning. When the group met the following morning, the presidents of the companies voted unanimously in favor of continuing the legal fight and against any settlement whatever. It was reported by the informant that subsequent to the adjournment of the meeting on the first evening, the presidents of the various companies had contacted the members of their Boards of Directors and the Directors had voted against any settlement or compromise.

Status of Criminal Actions Against the "Hollywood Ten"

As previously reported, John Howard Lawson and Dalton Trumbo were convicted in the District Court in the District of Columbia for contempt of Congress for refusal to tell the House Committee on Un-American Activities whether or not they were members of the Communist Party.

Both Trumbo and Lawson appealed their convictions to the United States Court of Appeals and the "New York Journal American" of June 13, 1949 reported that on that date the Court of Appeals had handed down its decision upholding the convictions of Lawson and Trumbo.

It is believed that the cases will be appealed to the Supreme Court.

In connection with the cases pending against the other eight members of the "Hollywood Ten", prior to the trials of Lawson and Trumbo it was agreed by the attorneys for the other eight individuals and the Government that in the event the convictions of Lawson and Trumbo were upheld, these eight individuals will plead guilty and accept sentences.

In connection with the appeals which Lawson and Trumbo have entered, it is interesting to note that the "Daily Worker" of November 5, 1948 reported that the National Council of the Arts, Sciences and Professions was planning the submission of an amicus curiae brief in behalf of Lawson and Trumbo.

General Activities of the "Hollywood Ten"

The Los Angeles Office reported in the Fall of 1948 that the members of the "Hollywood Ten" were generally meeting on Monday nights at the home of Albert Maltz in order to discuss their situation. These individuals were generally working together during the Fall of 1948 in order to raise funds in defense of the criminal action against them, and many of them were engaged in making speeches and talks before various Communist-infiltrated groups.

The activities of the individuals are briefly as follows:

John Howard Lawson

Lawson has recently completed rewriting a new edition of his book, "The Theory and Technique of Play Writing", described as a Marxist classic

concerning the theater. He has also been engaged in writing a history of the United States.

Lawson was also a participant in the Cultural and Scientific Conference for World Peace, held in New York City in March, 1949 under the auspices of the National Council of the Arts, Sciences and Professions. In the Spring of 1949, he participated in a lecture series entitled, "A New Approach to American History and Our Cultural Heritage", under the sponsorship of the California Labor School. Lawson's advice is frequently sought in connection with statements being issued in behalf of the "Hollywood Ten" and he is likewise consulted for his advice concerning policy, financial and other matters in connection with the Hollywood Council of the Arts, Sciences and Professions. On April 10, 1949, he spoke on behalf of the "Hollywood Ten" at a meeting sponsored by the Civil Rights Congress, in Los Angeles.

With regard to Lawson's relationship with the motion picture industry, Los Angeles informant [REDACTED] has reported that since February, Lawson has consulted several times with Zoltan Korda, brother of Sir Alexander Korda, regarding the possibility of his working on a script of a picture entitled, "Magic Mountain" to be made in Africa. The informant has been unable to advise whether any decision has yet been reached regarding Lawson's writing of this script.

Albert Maltz

The "Daily Worker" of November 30, 1948 reported that Maltz had recently completed a new novel entitled, "The Journey of Simon McKeever", which was to be published in the Spring of 1949 by Little Brown Company.

The Twentieth Century Fox Studio purchased the new Maltz novel for the sum of \$35,000 and then announced that the story had been "shelved" and would not be made into a picture. The "Daily Worker" of May 20, 1949 reported that a mass campaign of protest was under way against Twentieth Century Fox for its refusal to make a picture of the story. The Hollywood Council of the Arts, Sciences and Professions was named as one of the organizations which was actively participating in the protest campaign.

Lester Cole

As previously mentioned, Cole was successful in obtaining a verdict in his favor in his suit for reinstatement in his job. He was also reported as engaged in the writing of a play entitled, "Your Hand in Mine", in which several Broadway producers have expressed a serious interest.

Dalton Trumbo

Trumbo's conviction for contempt of Congress was upheld by the United States Court of Appeals, as mentioned above. He is also reported to have written a new play entitled, "The Emerald Isle", which in the Spring of 1949 was reported as being in rehearsal on Broadway. The title of this play is a new one and it was formerly known as "Aching River".

Samuel Ornitz

During the Spring of 1949, it was reported that Ornitz was engaged principally in lecturing on Jewish history and culture and was also engaged in writing a book concerning the history of anti-Semitism.

Edward Dmytryk

Dmytryk is presently in England, directing pictures. The "Washington Evening Star" of March 16, 1949, in an article dated London, described Dmytryk as the current "miracle man" of the British film world. This article stated that J. Arthur Rank, described as a very religious man, did not ask Dmytryk whether or not he was a Communist but instead asked him if he believed in God, and, when Dmytryk answered in the affirmative, stated "Anyone who believes in God can't be a Communist", and thereupon gave Dmytryk a job as a director for him. The article stated, however, that Rank was not allowing Dmytryk to make his "usual message type picture".

The "Daily Worker" of April 1, 1949 stated that Dmytryk had recently completed the picture, "Obsession" for the London Pinewood Studios and was then preparing to direct and produce the picture, "Christ in Concrete".

Herbert Biberman

Since the Fall of 1948, Biberman has devoted practically his entire time to working on behalf of the "Hollywood Ten", with his activities being directed through the Hollywood Council of the Arts, Sciences and Professions and other committees. He is a frequent speaker at various meetings in an effort to obtain financial and moral support for the "Hollywood Ten".

Alvah Bessie

In the Fall of 1948, Bessie was reported as considering moving to New York City in order to write television shows for Burgess Meredith.

Los Angeles informant [REDACTED] reported in the Fall of 1948 that Bessie was extremely worried concerning his financial condition and had only \$6 in the bank, and had reportedly been trying to borrow money from various individuals. In the Spring of 1949, he was reported as one of the trustees of the Los Angeles branch of the California Labor School and as working closely with Biberman in behalf of the "Hollywood Ten".

Adrian Scott

Since April, 1949, Scott has been in London on a film-writing project for a picture entitled, "The Steeper Cliff". Prior to his departure for England, he was active in behalf of the Civil Rights Congress in Los Angeles and was a member of the Steering Committee of the Hollywood Council of the Arts, Sciences and Professions.

Ring Lardner, Jr.

"Hollywood Variety" of June 10, 1948 indicated that Lardner had been signed to do a screen play entitled, "Pastures of Heaven". However, no confirmation of this has been obtained and there is no indication that the picture was being produced or that Lardner was again employed in the motion picture industry.

In the Spring of 1949, Lardner was reported as being in Switzerland, writing a picture for Lazar Wechsler.

VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INCORPORATED
5504 HOLLYWOOD BOULEVARD, LOS ANGELES, CALIFORNIA

[REDACTED]

the Association of Motion Picture Producers, Incorporated, on July 24, 1947, advised that the captioned group was incorporated in the State of California in January of 1934. He stated that this organization is affiliated with the Motion Picture Producers and Distributors of America, formerly known as the Hayes Office, which was organized and incorporated in New York in 1922.

The Hollywood Studio Blue Book Directory, Spring Edition, 1947, lists the following officers and members of the Association of Motion Picture Producers, Incorporated:

Eric Johnston
(Temporarily vacant)

President
Executive Vice President and
Chairman of the Board
Secretary and Treasurer

James S. Howie

Board of Directors

John Beck, Jr.
Warren Doane
Marvin Ezell
Y. Frank Freeman
Herbert Freston

B. B. Kahane
Edgar J. Mannix
N. Peter Rathvon
Joseph M. Schenck
Allen Wilson

Members

Columbia Pictures Corporation
Loew's Incorporated
RKO Radio Pictures, Inc.
20th Century Fox Film Corporation
Universal Pictures Company

Samuel Goldwyn Productions
Paramount Pictures, Incorporated
Republic Productions
Hal Roach Studios
Warner Brothers Pictures

The Los Angeles Office has advised that the data contained in their files, together with a check of all other sources and informants on Communist activities, fails to reflect any Communist activities or associations on the part of the above-named individuals.

In connection with the officers set out above, it should be pointed out that the Los Angeles Times newspaper for June 3, 1947, disclosed

that Eric Johnston had announced the election of Y. Frank Freeman, a Vice President of Paramount Pictures, Incorporated, to the Chairmanship of the Board of the Association of Motion Picture Producers, Incorporated, and that James F. Byrnes, former Secretary of State, would serve as counsel for the Association. In this same article Johnston is quoted as saying, "We are determined that subversive propaganda, government pressure or political censorship will never undermine the freedom of the screen, which, like the freedom of the press and radio, is indispensable to a free America."

According to [REDACTED] the Association of Motion Picture Producers, Incorporated, was originally organized to invest a moral code on the motion picture industry and that the Association had never had any legal or other provision to keep out or to investigate Communist propaganda and activities in the preparation of motion pictures by member studios. [REDACTED] related that there is at present considerable controversy among the members of the Association as to the setting up of a committee to investigate Communist activity in the motion picture industry and to eliminate those individuals responsible for it, or to merely restrict its scope to the making of recommendations to the industry.

According to [REDACTED] Eric Johnston, President of the Association, during the week of July 14, 1947, held a conference of the officers of the Association, at which time he made the following statement:

"We must have legal proof that a person is a Communist or otherwise subversive before this office will recommend that he be fired, because most persons in the industry are working under contract, which would result in legal suits for damages. We will cooperate with responsible agencies of the government to unearth subversive activities, but we are not in agreement with some of their methods."

According to [REDACTED] Johnston indicated that he did not like the publicity seeking committees who were injecting political angles into their investigations and, in particular, mentioned Dies, Rankin and Thomas as being in this category.

Eric Johnston's present personal assistant is Edward T. Cheyfitz, who, according to [REDACTED] spends a considerable part of his time in Washington and New York City making frequent trips to the Hollywood area on major assignments given him by Eric Johnston. He related that some weeks ago Cheyfitz came to the West Coast to collaborate in the making of particular labor propaganda pictures for the Motion Picture Association at Metro-Goldwyn-Mayer Studios. Cheyfitz's one-time affiliation with the

Communist Party is admitted by him.

On October 13, 1942, at his own request, Cheyfitz was interviewed by Special Agents in Toledo, Ohio, at which time he volunteered certain information concerning his past activities in the Party. He admitted having been a Communist member at large in the State of Ohio and active as an organizer in the CIO Die Casters Union throughout the United States with other Communist leaders who had been appointed by him at the recommendation of John Williamson of the Communist Party National Committee. Cheyfitz claims he was expelled from the Communist Party shortly after the Soviet-Nazi non-aggression pact due to an article he wrote in opposition to the pact.

The Los Angeles Office has at the present time no record or other evidence indicating that Cheyfitz is currently a member of the Communist Party. [REDACTED]

[REDACTED] Alliance of Theatrical and Stage Employees in Hollywood, California, related that in his dealings with Cheyfitz he has been led to believe that Cheyfitz is sincerely anti-Communist at the present time.

As a possible indication of the current estimate of Cheyfitz by the local Communist element in the Hollywood area, the Los Angeles Office has advised it is in possession of the original of a letter dated July 26, 1946, on the letterhead of the Los Angeles CIO Council. This letter, which was made available by [REDACTED] who is at present [REDACTED] at the University of California at Los Angeles, on May 16, 1947, is signed by Philip M. (Slim) Connelly, Secretary of the CIO Council, and is addressed to Pauline Lauber of the Hollywood Writers Mobilization, both of whom have been identified in this memorandum as Communists. The letter reads as follows:

"You may remember the jerk who signs the attached letter (Edward T. Cheyfitz). He was once National Secretary of one of our unions and was as phoney as hell. I'm sending this to you simply for information, however, if the boys feel that any time they can benefit by contact with Cheyfitz they should feel free to do so."

[REDACTED]
[REDACTED], who is an extremely reliable confidential source of the Los Angeles Office, advised that Paul McNutt had agreed to represent the Policy Committee of the Motion Picture Industry in the pending hearings before the Un-American Activities Committee and that former Secretary of State James F. Byrnes would act in the capacity of an advisor. [REDACTED] related that he believed it was not proper for a former Justice of the Supreme Court and a former Secretary of State to become involved in the political end of these hearings. It is anticipated, according to this source, that McNutt will be in constant attendance during the sessions of the pending hearings and will attempt to formulate questions and handle the people who are appearing from the motion picture industry in order to prevent a smear of the Hollywood motion picture industry. According to [REDACTED] the Policy Committee of the motion picture industry is made up of the following individuals: Nate Spingold; Austin Keough; Robert Rubin and Joe Hazen of New York; Mendel Silberberg; Maurice Benjamin; Al Wright and this source of Hollywood. [REDACTED] identified these individuals by stating that they are for the most part attorneys.

The 1947-48 International Motion Picture Almanac contained the following identification with regard to the above individuals:

Spingold, Nate. First Vice President, Columbia Pictures Corporation.

Keough, Austin. General Counsel, Vice President and Director Paramount Pictures.

Rubin, Robert. Vice President, General Counsel, MGM.

Hazen, Joseph H. With the law firm of Thomas and Friedman. In 1944 resigned as Vice President and Director of Warner Brothers to join Hal Wallis Productions as President.

Silberberg, Mendel. Attorney, General Counsel for Columbia Pictures in Los Angeles

Benjamin, Maurice. Attorney, West Coast Counsel for MGM.

This source, [REDACTED] related that Byrnes was thinking of asking the FBI in Washington to give him the names of persons prominent in the motion picture industry who are Communists so that they can really be exposed at the forthcoming hearings.

VII.

(October 2, 1947 to February 5, 1948)

On November 4, 1947, confidential informant [REDACTED] who was a former member of the Communist Party and a reliable paid informant of the Los Angeles Office, advised that the Motion Picture Producers Association is composed of an alliance of all the major producing companies in the motion picture industry.

He said first it must be remembered that the producers of motion pictures in Hollywood have been aware for many years of the Communist activity in their industry. Investigations have been attempted heretofore, but they have always been headed off. For example, the Dies Committee investigation in 1940.

Although Mr. Louis B. Mayer and Jack L. Warner, two of the top producers in Hollywood and representing Metro-Goldwyn-Mayer Corporation and Warner Bros. respectively, both denounced Communism and Communists and all such activity in the industry, nevertheless the Motion Picture Producers Association, of which they are leading figures employed Paul McCutt, former governor of Indiana and Governor-General of the Philippine Islands, to do everything possible to halt the investigation. He fought right along side the Communist attorneys, used the same arguments as to free speech and violation of Constitutional rights; in fact almost used the same physical tactics that the Communists used to stop the proceedings. Inasmuch as he was employed for the purpose of stopping the investigation, it must be presumed that he was following the desires of his employer, the MPA in this matter.

In addition to Mr. McCutt, Mr. Eric Johnston who is the supreme political and economic representative of the Hollywood producers and the MPA, likewise did everything in his power to have the investigation called off. Again we must presume that he, also, was following the wishes of his employer the MPA.

In addition to the foregoing position of the Hollywood producers irrespective of pretended aversion to Communist activities, hundreds of persons employed in responsible positions in the industry joined together in an organization called "Committee for the First Amendment" and sent letters of protest to the Committee, placed large display advertisements in the

trade and other papers denouncing the investigation and in general staging a Hollywood demonstration in favor of the Communists being heard. Anyone familiar with Hollywood is well aware that such activities can be stopped by a word from the producers on the ground that it would bring censure of the industry--an old Hollywood tradition.

In fact, with the exception of a relatively small minority, all Hollywood was lined up against the investigation, according to [REDACTED]

[REDACTED] who is a confidential informant of the Los Angeles Office and [REDACTED] stated that meetings were held in New York on November 5 and 6, 1947, which were attended by Paul McNutt, Eric Johnston, Barney Balaban, President of Paramount, M. Frank Freeman, Nick Schenk, and Bob Rubin, representing Loew's, Inc., Joe Hazen, representing Hal Wallis, Austin Amos, representing Paramount, Ned Depinet, representing MGM, Kate Blumberg and Chever Cowdin, representing Universal, Albert Warner, representing Warner Brothers, Spyros Skouras, representing Fox, Kate Spinzold and Jack Cohn, representing Columbia, and Joyce O'Hara, one of Johnston's assistants. At these meetings there was a full discussion of the situation facing the motion picture industry. [REDACTED] told the group that it was absolutely essential that the industry "restore the confidence of the American public" in Hollywood, and that a two-point resolution should be adopted to the effect to wit: first, we will not employ Communists, and second, we will not employ those who are members of Communist front organizations. A discussion ensued as to what constitutes a front organization, and the suggestion was made that the "FBI list" dealing with those organizations be utilized. Freeman said to the group that speaking for his corporation he is determined to go ahead and fire Communists and fellow travelers and stand the risk of the ensuing law suits. The corporation recognizes that if all studios go ahead on this program they are leaving themselves open to law suits on the ground that a conspiracy exists to black list certain persons, preventing them from securing employment.

Eric Johnston took the position that the industry should not employ Communists in spite of law suits, and all the men in attendance finally came to an agreement on this point. Johnston was then instructed to go down to Washington and get together with James Byrne to work out an edict and the industry would support him in that stand he took. Frank Freeman called Johnston in Washington and told him not to issue any such ultimatum. On Friday, the 14th, when it was to have been made public, Freeman told Johnston that anything he said would be empty words and it won't mean anything. You can't enforce it unless you have the machinery behind you." Then Freeman and Johnston discussed whether or not the studio

heads and Johnston and his executives should come to Hollywood to issue such a statement or whether it should be made in New York. It was decided that New York was the place; consequently the meeting on Monday, the 24th, was the result of this work.

Johnston appreciated Freeman's views because the latter told the former that many persons had been in similar positions before and had "sawed the limb off behind them" and that unless the industry definitely agreed to certain positive steps Johnston would be doing himself and the industry a disservice in any ultimatum.

In the New York meetings a discussion ensued as to whether the heads of the various guilds should join the producers in their statement, and it was decided that the production end of the business should take its own stand and the guilds asked to approve it after it was made public. [redacted] is of the opinion that some positive declaration will come out of the meeting on Monday. This is necessary because the press throughout the country has taken the stand that the industry should rid itself of Communists and fellow travelers. [redacted] pointed out that the position of the industry is vulnerable because, in spite of the stand taken that the industry can control Communist propaganda in pictures, nevertheless, the press is bringing pressure to bear because the industry continues to employ men at high salaries who have been exposed as Communists who are in the industry for the purpose of inserting propaganda in its product; therefore Communists must be done away with.

The MFC statement which was publicized in the press, wherein the Board of Directors supported Lore Schary, was branded a lie by Ned Lopinet, the MFC representative at the New York hearings. It was branded as a "complete reversal of our stand" by the men present at the meetings, and Lopinet was emphatic in saying that the statement was untrue. Mendel Silberberg told [redacted] was present at this Board of Directors meeting and that no such statement was made. MFC intends to discharge Edward Laytryk and Adrian Scott immediately if their contracts can be canceled on the violation clause, which states that any person bringing disrepute upon the studio can be discharged for this reason.

Between the cessation of the New York meetings and the ones which were held the following Monday, James Lynnes was to attempt to get information which would result in a list or formula which could be presented to the group to be used as a basis for discharging Communists and fellow travelers. This was to be comprised of front organizations which are Communist controlled and which could be used as a basis for discharging undesirables.

According to [REDACTED] Hollywood will have to clean its own house and cannot be guilty of leaving persons named as Communists in the industry. He is convinced that Congress wants some private group to take the initiative in discharging Communists, going through the necessary legal steps to the Supreme Court to establish the legal principles involved. He personally has committed his studio as being willing to go ahead with this program. In his private opinion, Congress is using the motion picture industry to awaken public opinion to the danger of Communism.

The hearings should be continued, [REDACTED] said, with what he termed "a better handling of witnesses"; it should continue to oppose Communism in the motion picture industry as well as in all industries; it should also go to work on the churches and schools. The latter point is where "the indoctrination is going on and represents the greatest danger." He estimates that Paramount Studios have received approximately one hundred letters from motion picture fans protesting the employment of Communists. He does not know the volume of mail the other studios have received on this matter, but pointed out that Paramount has no current releases which have been worked on by persons publicized as Communists. He had heard that in Chapel Hill, North Carolina, a trailer was run advertising the forthcoming attraction, "Song of Love," starring Katharine Hepburn, and she was booed from the audience, persons saying, "She is a Communist; that's one I won't see." Outside of that, [REDACTED] has not heard of any organized public reaction. He believes contents of individual pictures should be defended from a charge of containing propaganda, but pointed out that the picture, "So Well Remembered" in his mind is "a deliberate attempt to build up the antagonism of the masses against other classes." Each picture should be defended on its merits, but the industry should not permit the public to get the idea that it is dominated by Communists or that all pictures contain propaganda.

[REDACTED] is of the opinion that the stand of the Catholic Church on the picture "Forever Amber", together with the reaction of the press to the industry's continuing to employ Communists, is having the effect of negating all the public relations and good will built up by the industry with the American public; consequently a definite stand must be taken and acted upon. "Barney Balaban, President of Paramount, is unqualifiedly behind me as far as my expressions on Communists in the industry are concerned." Nick Schenk is "not nearly as strong in his expressions as Barney on this matter." Schenk offered a suggestion to the group in their New York meeting that it should include a clause in each personal service contract to the effect that if any person becomes a member of the Communist

Party his contract can be canceled. Balaban has expressed himself to [redacted] perfectly in accord with the Un-American Committee in its efforts, and said that the Committee should not be attacked by Hollywood personalities because of its methods. Paramount intends, if it gets the necessary approval of the State Department, to release in its newsreels "some of the facts on Russia." It is Balaban's idea to show the American people what Communism has done to the Russians in Russia and how they live there under that system. [redacted] does not feel that any difficulty will be experienced in getting the necessary approval of the State Department. In discussing Congressional hearings in general, he is of the opinion that "the Hughes hearings have sold the American public on committee inquiries."

Informant [redacted] stated that as a result of the meetings in New York, the producers appointed a committee comprised of L. B. Mayer, Lore Schary, Walter Wanger, Edward Mannix and Joe Schenk. This committee is headed by L. B. Mayer. The reason Schary and Wanger were included, according to [redacted] was at his own suggestion. He had pointed out that Eddie Mannix, [redacted] and Benjamin D. Kahane has represented the producers in labor negotiations, and that the new committee should have "new faces to make the new start."

In New York, [redacted] expressed himself as being in favor of the committee and its purposes. Lore Schary made a speech to the group in New York in which he pointed out that he had received considerable unfavorable publicity as a result of his statement before the Un-American Committee, and that he wished to remind the men present that his speech had been made upon the advice of the industry. He had discussed this talk and his remarks had been approved, and the men in the meeting agreed that this was true.

Informant [redacted] feels that Schary will do a good job on the committee and that having Schary and Wanger active will eliminate any possible charges of red baiting on the part of liberals or leftists in connection with the committee's work.

James McGuinness, Executive for Metro-Goldwyn-Mayer Studios, personally regrets the fact that Schary and Wanger were included because he considers them skilled parliamentarians, and said, "They will outmaneuver the others" and as a result the committee will prove ineffectual.

[redacted] expressed himself as definitely of the opinion that the House Committee should continue its hearings and should expose Communists wherever they may be found in motion pictures, as well as in other industries.

The Producers Committee referred to above is presently meeting with representatives of the individual guilds in an effort to work out a standard policy so that the guilds will back up the producers in the latter's attempts to do something positive about Communism.

██████████ stated that he is "floundering" as to what the next step should be in the producers' efforts to get rid of Communism. He is against the formation of an investigative agency on the part of the producers and believes it will be of great help if the Committee will continue its hearings into Communism. As to what the producers will do in ruling out and finding out who the Communists are, informant said, "I just don't know how we'll do it."

Along these lines, the informant feels it will be of great assistance if the Attorney General will publish as complete a list as possible of known Communist fronts and keep this list current. The industry then might be in a position to take action against a person if the individual had belonged to a sufficient number of these front organizations. However, the informant was most emphatic in stating he did not feel that the industry should attempt to police the situation, summarizing it by stating, "We don't want to be called a Gestapo."

He went on that it took a great deal of courage for the management of MGM to suspend Dalton Trumbo and Lester Cole because "MGM has a definite liability of about \$400,000 on the unexpired terms of these contracts." Whether or not Cole and Trumbo will sue, informant did not know, but in the best of his opinion MGM has a definite liability.

Contrasted with the above, ██████████ was of the opinion that if the industry takes a positive stand concerning Communism and its expulsion there will be no more hearings. He feels that the Committee expects the industry to clean its own house, and that if it does not do so the Committee will resume hearings.

██████████ is of the opinion that the motion picture producers should set up an "information bureau" which will exist for the sole purpose of getting data on organizations before people join, furnishing a prospectus of the various organizations, pointing out their backers and financial contributors, and the actual persons spearheading the movement. Also, persons in the industry should be required to sign a pledge or oath that they have never been, are not now, and never will be a member of the Communist Party. If the industry takes these steps and discharges known Communists, informant feels there is no further need for hearings, and while all the Communists will not have been routed out, their effectiveness will be hampered.

Informant indicated that he had been in telephonic communication with some member of the House Committee, and that the Committee was waiting to see what steps the motion picture industry would take before it resumed its hearings, if at all.

Informant continued that, due to the fact that the industry "refused to treat the sore while it was festering, preferring to wait for it to break out," the Un-American Committee has had to take action. He pointed out that his opinion as to how best to combat Communism has not been asked for and his analysis of the "information bureau" is purely a personal opinion. However, he went on that he is "very unpopular around here," and the Motion Picture Alliance is being blamed for having brought on the hearings by the Committee. Informant said that he has done his best to explain that he has "no inside pipeline to the Thomas Committee," but apparently some influential people in the industry feel that the Motion Picture Alliance goaded the Thomas Committee into acting.

Informant continued that Mendel Silberberg and Maurice Benjamin "gave the industry some poor advice, just as if they were dealing with a fine legal point before the Supreme Court." These two attorneys did not realize that they were dealing with "an aroused public opinion" in their advice given to the motion picture producers in the New York meetings.

Informant felt that a good publicity man, such as Steve Harnegan, would have done a better job than the two lawyers mentioned above. As proof of his contention that these two men gave bad advice to the producers, he pointed out that "Eric Johnston had to reverse himself three or four times. The industry should have had a publicity man and not a lawyer."

As a result of the meetings held by the producers, Eric Johnston made a statement which has received considerable publicity in the press. "The ten men cited for contempt by the House Un-American Activities Committee have done a tremendous disservice to the motion picture industry and to the cause of democracy," Eric Johnston said tonight. "We believe they have done a tremendous disservice to the industry which has given them so much in material rewards and opportunity to exercise their talents. Their refusal to stand up and be counted for whatever they are could only result in a confusion of the issues before the Committee, and it did."

In speaking of the meetings in New York, [REDACTED] said that during one of the recesses Sam Goldwyn told Eric Johnston that he personally intended to hire any of the Communists who were fired and pick up some good talent and then watch them closely for possible propaganda.

When the meeting resumed Johnston asked permission to address the group and gave a brilliant and bitter speech, in which he said: "Gentlemen, I don't know why you hired me. I don't need this job. You won't listen to me. You won't take my advice. You don't mean what you say, and you have no guts." From there on out Johnston criticized the fact that the group would not make and abide by a decision.

When he sat down, Sam Goldwyn stood up and said, "Eric, I feel you were talking to me." At this point Joe Schenk said, "Don't make a speech, Sam. Sit down and shut up or get out." Goldwyn sat down and the meeting proceeded.

Informant pointed out this incident as one which helped to clarify the air in the New York sessions.

Ed Gibbons, who is one of the writers of the periodical "Alert," a local anti-Communist publication, volunteered the information that from a reliable source he has learned that the motion picture producers do not have a serious intention to make a drive on the Communists. Gibbons continued that the producers are discharging the ten reluctant witnesses in order to assuage the public feeling that they were resentful of the Motion Picture Alliance and those in other organizations who are trying to dictate to the industry what its attitude should be in respect to Communists.

[REDACTED] Motion Picture Producers Association, advised on December 2, 1947, that the motion picture industry was very upset over the American public's reaction to the recent House Committee hearings. Their feelings, it was felt, were divided among the actual members of the association as to whether or not Communists should be exposed and "kicked out" at this time, but they were all in agreement that something must be done to avoid disaster at the box office.

More recently, since the industry executives have been having hearings in New York, and following their return to Hollywood, the dissension within the ranks is beginning to subside. Some of the Association members, particularly Y. Frank Freeman, Vice-President of Paramount Studios; and Herbert Preston, Counsel for Warner Brothers Studios, et al, are not sure that Eric Johnston exercised good judgment in selecting a former Communist as a special assistant. Specifically, informant identified this assistant as Eddie Cheyfitz. Johnston was accused of embarrassing himself and the Association before the American public when it became known that Cheyfitz had been associated with the Communist movement.

The final outcome of the matter was that Johnston admitted that he did not know too much of Cheyfitz's background at the time he was hired, that it was chiefly upon the recommendation of others.

Concerning Freeman's attitude toward Cheyfitz, the former had openly expressed his opinion in Cheyfitz's presence that "leopards never change their spots."

Informant did not prophecy the outcome of the current meetings held by the producers beyond the fact that the industry would follow through and discharge other individuals who might be accused by the House Committee of being Communists, as were the so-called "unfriendly 10." This action would be taken in spite of the anticipated legal suits which would be instituted by those discharged.

Informant expressed a wish that the Government would clarify the legal position of Communists in this country so that the proper steps could be taken to get rid of them.

Ex-Judge Stephen S. Jackson, according to informant, formerly handling juvenile matters as a Judge in New York City, was hired several months ago by the Johnston Office and has been working as an assistant to Joseph I. Breen, head of the Censorship and Production Code of the Association. Breen, it was believed, due to ill health, was going to retire and at present is on an extended leave. Jackson, who was described as a high type individual, is new to the motion picture industry but is feeling his way cautiously and should make a valuable executive in this position. Informant further described Jackson as a man who was believed to be anti-Communist and one to take a legalistic approach to all questions. His position will deal largely with the censorship and the moral code of motion pictures presented to the Association by its members and other producers within the industry who wish to make this Association services available.

In speaking of Cheyfitz, [REDACTED] I.A.T.S.E., said, "I feel he is sincere. I am positive in my own mind that he is doing the right thing. I know he has helped in keeping Johnston straight."

This informant went on that Cheyfitz knows the labor picture and that he personally considers Cheyfitz to be strongly anti-Communist. He continued that it is his intention to hire an investigator who will furnish Cheyfitz information concerning possible Communists in the motion picture industry. This will be along the lines mainly of actors, directors and

writers, and [REDACTED] said that "This would be an unofficial list. They (the producers) would then quietly attempt to weed out Communists as their options came up, with no publicity."

Informant is of the opinion that the producers will have to do something definite concerning Communists employed in the industry. Informant said, "I think they are going to do something; the box office is forcing them. That's one language they can understand; even Sam Goldwyn can understand it."

Cecil B. DeMille, Motion Picture Producer, attended a meeting of the Motion Picture Producers Association on December 5, 1947. This meeting was called for the purpose of acquainting the individual guilds with the action of the producers concerning Communism in motion pictures and what they intended to do about it. Also, the producers presented to the representatives of the guilds their thinking concerning the employment of Communists in the industry. This was the pipeline through which the local guilds would be brought up to date on the actual mechanics of the working arrangement to be entered into by the production end of the motion picture industry concerning Communism.

At this meetings, Walter Wanger took the floor and attacked the Thomas Committee (it will be recalled that Wanger is a member of the Producers Committee to enforce its demands regarding the expulsion of Communists). Wanger when making his speech referred to above was interrupted from the floor by Cecil B. DeMille, who stated he did not feel that this meeting was the proper place for an individual to attack the Congress of the United States. DeMille told Wanger publicly that if the latter felt that the Committee should be criticized he should go to Washington and make the complaints to Congress. Cecil B. DeMille continued that he personally felt that Mr. Thomas would be very glad to have the benefits of Wanger's observations, but that a meeting such as this was no place for an individual to castigate the Congress of the United States.

Informant said that Wanger made "one very good comment" as far as Communism was concerned, saying that it should be thrown out of the motion picture industry, but he also engaged in the debate with DeMille referred to above, so the informant does not know where Wanger actually stands concerning Communism.

Informant went on that after DeMille had taken issue with Wanger, as pointed out above, L. B. Mayer stood up and said, "For the first time in my life I am forced to disagree with my old friend, Cecil DeMille." Mayer then went on in the meeting saying, "If you could have seen how they

"treated me, Cecil," speaking of the Un-American Committee. Mayer went on to defend to some extent Langer's criticism of the Un-American Committee and its methods of procedure. In any event, the informant said that George Stevens, who had a couple of friends before the meeting, finally succeeded in maneuvering L. B. Mayer into making a statement concerning the reason behind the producers' action to eliminate Communists from the industry. Stevens asked, "Are you taking this action for economic reasons or for patriotism?" Mayer replied that the action was taken for economic reasons.

This remark of Mayer's caused consternation, and the Directors Guild, which had taken a positive stand the night before, felt that much of the good which the Producers Committee could hope to do was automatically nullified by Mayer's statement.

The unions present at this meeting were: Screen Directors Guild, Screen Actors Guild, and Screen Writers Guild. After recess was declared these organizations broke up into separate units to discuss the matter of cooperating with the producers and eliminating Communists. A certain member of the Actors Guild passed a note to the informant on which he had written, "What now?".

Walter Langer took the floor immediately after Mayer's statement referred to above, and said that economic and patriotic reasons were one and the same; that American motion pictures are the emissaries of the American way of life, and that if they are not good and the box office does not reflect approval of the pictures they naturally will not be successful and will not be sent abroad. Thus, the American message would not be seen by the people whom it should reach.

However, in the opinion of [redacted] Langer's apology "was too late. The damage had been done."

Both Eddie Mannix and Henry Ginsberg attempted to follow up Langer's talk and take the sting out of what Mayer had said, but, in the opinion of the informant and other members of the Directors Guild with whom he discussed the matter, nothing could ever be done to erase the impression L. B. Mayer created.

The entire purpose of this meeting was a desire on the part of the producers to be sure that the guilds would support their position in expelling Communists. In the course of the discussions, Joe Schenk made the remark from the floor, "I don't hate them like Cecil DeMille hates them, but I don't like Communists." Informant said that DeMille immediately got

to his feet and challenged Schenk's statement, saying that it was impossible not to adopt a positive stand; that it simply boiled down to whether or not a man was for America or against it, and that there is no middle ground.

As a result of this meeting it was agreed to form a Committee, each guild to be represented by two members who would report back to their own guild the joint actions taken by the group. In this manner each guild would be kept informed at all times as to steps taken by the producers in controlling Communism and expelling its adherents.

In speaking of the meeting referred to above, wherein the producers met with representatives of their various guilds, [REDACTED] furnished the following report which had been drawn up by an informant who attended the meeting:

"I was appalled at the lack of honest attempt to get rid of the Communists. Felt it opened everyone's eyes to the producers' attitude, so short sighted. Actors' group had been in the mood to take it on the chin if need be for a while until the Guild had been cleaned up—but with the producers' liberal stand, everything the right group on the Actors' Board had accomplished has been undone. There is a strong leftist group on the Actors' Board so the other side has full representation at every meeting, to keep them under control—they openly say they are out to create chaos and hinder everyone—they have no particular quarrel with the others on the Board—their job is to object and keep any action from being taken.

"Dore Shary has not turned over a new leave; he is in bad with the bankers and directors of RKO and is trying to pacify them and yet keep faith with his liberals—believe Shary would re-employ the men in a minute if he could do so. Big relief on everyone's part when DeMille straightened out what McCarey wanted to say. Big lesson to learn from his method; Don't argue but listen and then get up and clearly make your stand. I felt the whole meeting last night would have dissolved into the producers' hands if DeMille hadn't been there.

"Wanger came out more in the open than usual last night. He is a bad one.

"Before DeMille arrived Wanger and the crowd were tearing at the Thomas Committee.

"I think Mayer as Chairman for the producers a very bad choice—no one to balance his actions. Can't the Johnston office put some better men on the committee. They had to do it in the Actors' Guild to overbalance leftists.

"Harry Cohn could not go last night and asked later how it went. He was told that 'our hero, Mr. DeMille' came in at the crucial moment. Cohn said, 'He always does, C. B. always crashes through when you need him.'

"A distinct feeling of the leftists feeling they were not as whipped as they thought they were the night before by both the Directors' and Actors' Guild."

On January 2, 1948, [REDACTED] in speaking of the lack of action on the part of the Producers in doing anything about Communism said, "If they wanted to do something they could." He further stated that he felt no action would be taken until Eric Johnston got here on January 7, 1948. The purpose of Johnston's trip is to follow through on the action taken in New York when the Producers stated they would not employ Communists. Informant is of the opinion that the men formulating the policies have "No depths of sincerity" in their effort to really do something about Communists. Informant did say, however, that Warner Brothers "are attempting to do something in their flamboyant way" as far as getting rid of Communists is concerned, but he was personally discouraged because of the fact that John Cromwell, a director, had been signed to a contract at RKO.

Informant personally called Eric Johnston and told him of RKO's action in employing Cromwell, stating that he considered it a gross error and that it caused him to question the sincerity of the management at RKO. Johnston had not heard of this action and promised to look into it.

Informant is personally doubtful that any action will be taken unless it is forced on the industry by the un-American Affairs Committee. He said "much as I hate to see it, they must continue in this industry until they have turned up all of them." This will result in box-office pressure which will in turn force the heads of the studios to take definite action. Until that time, nothing will be done. Informant continued that Joe Schenck and Darryl Zanuck are not worried in the least about Communism in the industry. Informant reiterated on several occasions his sincere belief and hope that the Thomas Committee would continue its hearings and continue to keep the American public aroused even though this meant that the motion picture industry would be the "whipping boy" in the process of exposing Communism in the United States.

This informant continued that the major producers are requested by certain attorneys who meet regularly to discuss basic broad problems

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affecting the motion picture industry particularly those which have some legal aspect. RKO and Columbia are represented by Mendel Silberberg. Republic, MGM, Sam Goldwyn and Universal studios are all represented by the firm Loeb and Loeb, whose man Maurice Benjamin handles studios exclusively. Warner Brothers are represented by Herb Preston of the firm Preston Files, while 20th Century-Fox is represented by Al Wright. Consequently Silberberg, Benjamin, Preston, and Wright act as a legal coordinating committee for the major producers. They meet regularly to handle the problems of the industry.

[REDACTED] Executive, MGM, in discussing Silberberg states that the man wields a tremendous influence among the producers and further that Silberberg does not seem too concerned about Communism in the industry.

Informant went on that recently when the American Legion desired to award Americanization Medals to the "willing" witnesses who went to Washington, Silberberg attempted to dissuade the Legion from making the awards.

[REDACTED] said practically the same thing in discussing the Lawyer's Committee and its influence on the producers themselves saying that the lack of a positive approach to Communism on Silverberg's part hampers the Informants efforts to get something definite done within the industry. He stated emphatically that Silberberg is not a Communist nor is he in sympathy with it but rather seems to feel that the problem should be left alone and not brought into the open with its attendant controversies.

[REDACTED] continued saying that he personally is of the opinion that the actions of Silberberg are influenced somewhat because of the fact that the latter is Jewish. Informant said "you just can't get away from the Jewish question. In my opinion 90% of the Jewish people are not actively fighting Communism." He said that Barney Balaban, President of Paramount, is an outstanding exception to the above in that Balaban is actively and vigorously fighting Communism within the industry making no compliances or equivocations in any conferences held to deal with Communism.

Continuing, [REDACTED] said that in his opinion "Gentlemen's Agreement" and "Crossfire," two current motion pictures dealing with the problem of anti-Semitism, "won't do well in the small towns." John Balaban who heads the Paramount circuit in Chicago, Illinois reported that 80% of the patrons viewing these films in the Paramount theatres in Chicago are Jewish and Balaban said that they are (the pictures) "reacting unfavorably to the Jews."

One of the basic problems affecting the picture industry today is the British tax and in discussing it [REDACTED] said that there are

two reasons for a desire on the part of the British Government to keep American films out of the English market. The first one is the fact that the country is on an austerity program at the present time and the government does not want to show American films with the luxurious standard of living generally portrayed therein to the British people at the present time. In the second place, Sir Stafford Cripps, whom the informant characterized as "far to the left," wants to keep American films out of the British market for political reasons. This will enable the British film industry to make its own pictures inserting Communist propaganda in these pictures.

Informant said that naturally the English-speaking film reaches the greatest audience and that the Communists within the British film industry are hopeful of substituting their productions with the attendant messages and propaganda over the American productions. To substantiate this line of reasoning, [REDACTED] said that MGM had offered to leave the profits from its films in England, transferring its major production efforts to that country and paying the production costs out of blocked British funds while releasing finished films in the United States. This was turned down by the British government although it would naturally have resulted in large payrolls for production personnel among the British people themselves. This leads the informant to believe that the political factor is largely the cause of the ban on American films in Britain.

[REDACTED] has reversed his position since his prior report in this case stating now that "the hearings in Washington must continue" if the motion picture industry is to rid itself of Communists. He is convinced at this point that no further positive action will be taken by the producers in combating Communism.

[REDACTED] said that Eric Johnston is presently in Los Angeles and that through his efforts the producers are attempting to form a committee made up of themselves and the talent and craft guilds which will function to handle problems affecting the industry other than labor. This committee is in the formative stage and will be a labor management group which will deal, among other things, with Communism in the industry. As an example of one problem this committee will discuss is the producers and suits in excess of three million dollars facing them brought by the discharged Communists. This is a small portion of the total sum which is over one hundred million dollars presently pending in suits against the producers. This informant is personally very discouraged about the lack of action taken by the Committee selected to combat Communism. He said, "Mayer won't do anything more, they seem to feel that now their job is done since the five have been discharged."

VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY
(October 2, 1947 to February 5, 1948)

Production and Finance

[REDACTED] William Morris Agency, a large actors agency, states that the ownership of the studios is centered in New York. All studios of any major importance maintain New York offices where financing arrangements are handled. Also the distribution of the finished production is handled from New York City with branch offices maintained in larger cities throughout the country. In his opinion, the main influence that New York could have upon production, which is centered entirely in Hollywood, would be in giving decisions concerning large expenditures. For example, he pointed out that if MGM contemplated the erection of a set costing \$50,000 to \$100,000.00, L. B. Mayer might contact New York officials of MGM to get their reaction to this single item. Otherwise, New York would not volunteer or inject itself into the actual production of a picture. New York might be consulted in the purchase of a play or book, the price of which would require consultation with the heads of the corporation, but generally speaking, other than these decisions affecting broad policies, the New York offices do not have any influence on the production of any picture. [REDACTED] said that "normally, they go along with production."

On November 12, 1947 [REDACTED]

California, furnished the following information:

[REDACTED] Wall Street, New York City. All legal matters dealing with the financing of motion pictures by various Hollywood independent producers. Particular emphasis is placed on loan agreements between these independent producers and the above trust company by [REDACTED]. This being primarily his responsibility.

It was learned that among the [REDACTED] clientele in this case there were such well known independent producers as Hunt Stromberg, James Cagney, David Selznick, et al.

[REDACTED] who described himself as a former Assistant United States Attorney [REDACTED] during the late twenties, said he was alert to Communist tactics but had not encountered any attempts by any of his clients or others

to inject or attempt to inject any Communistic influence in their financial dealings. A review of the scripts involved is a part of [redacted] job, although his purpose for reviewing scripts is primarily legal, and the final approval is had by the New York Office of the [redacted]. In making the above statement [redacted] took into consideration the indirect approaches and methods of influence utilized by Communist groups and front organizations. He felt that so far as his knowledge was concerned, Communist influence had not been felt in the financial end of the motion picture productions handled by the [redacted]. [redacted] could not state definitely whether or not [redacted] financed any stage plays in the New York area or not. It was his own opinion that they did not. Informant has agreed to be more alert in the future and will advise this office of anything which comes to his attention which might have a bearing on the subject matter heretofore discussed.

[redacted] upon November 7, 1947 and November 8, 1947 advised as follows:

[redacted] remarked that he had recently testified before the House Un-American Activities Committee hearing in Washington, D. C. concerning Communist infiltration in certain motion pictures. He also related he had furnished information to the California State Committee on Un-American Activities headed by Senator Jack Tenney. [redacted] said that he had recently been fired by [redacted] for what he believed was not conforming to the Communist Party line. He said that the reason given him for being fired by [redacted] publisher of [redacted] was not in so many words that he was not following the line, but the letter terminating his employment made it very plain that [redacted] works might again be acceptable if he changed his writing tactics.

One of the articles published by [redacted] which apparently was not approved by the publisher was entitled [redacted] which dealt with Communist influence in several motion pictures.

[redacted] recently did an article on Cecil B. DeMille, well known motion picture producer, which was published in [redacted]. His most recent article submitted to [redacted] dealt with a review of Charlie Chaplin's current picture "Monsieur Verdoux", but it was rejected. [redacted] was critical of Chaplin and his Communistic leanings in this review and he believes the submission of this material to [redacted] hastened termination of his contract with them, as he was fired shortly afterwards and approximately a week before he testified in Washington, D. C. before the House Committee.

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[redacted] said that he had done considerable research on the Communist influence in the New York theatrical set-up and had touched upon this subject in his testimony in Washington, D. C. [redacted] is also available in the Los Angeles office certain material dealing with these reviews which will be made available to the Bureau and New York Office in report form.

[redacted] said that he had on one occasion received some definite information that the publishers of [redacted] were favorable to the Communist Party cause. This evidence was in the form of a letter sent to him by the editor of [redacted] in which it was suggested that [redacted] write an article criticizing the release of the old picture "The Birth of a Nation," produced by D. W. Griffith, which dealt with the rise of the Ku Klux Klan in the South following the American Civil War. It was mentioned in this letter that the request for criticism of this picture had come direct from the editor of the Daily Worker in New York City.

Concerning Communist influence in the financing and producing of motion pictures, [redacted] felt that there had been no direct approach by the Communists themselves or their fronts into the field of financing pictures. He did feel, however, that the approach, although indirect, had been very effective in the following manner: During the past fifteen years the Communists laid the ground work in the theatrical and literary fields and certain themes of Communism very popular; that is, the discrediting of the American form of government, its system and principles which were reported frequently in a humorous and very entertaining manner. These novels and plays were then produced on Broadway, in most instances by individuals, some of whom were no doubt favorable to the Communist cause. After these plays became successful, and in many instances they did, the motion picture companies purchased them and subsequently produced them. Frequently the motion picture productions of these plays were financed by the large financial institutes of New York City and Los Angeles. Thus, these capitalistic institutes actually indirectly financed productions which were designed, in part at least, to further the Communist cause.

[redacted] said that aside from the outright Communist producers like Adrian Scott, et al, there were a number of motion picture producers who, though circumspect in their avowal of Communism, would give them aid and comfort, and produced pictures which, in his opinion, contained an indirect Communist message or attempted to belittle the present form of government in this country. He mentioned specifically as examples of this type of producer Jerry Wald and Vincent Sherman on the Warner Bros. lot, although he knew of no New York connections which the motion picture industry had in this latter respect.

Talent

[redacted] identified in the previous section, said that the real tie-in between New York and Hollywood was very evident in the field of talent. For the purposes of discussion, [redacted] said talent included actors, actresses, script writers, directors, readers, and agencies dealing with same. The New York City field in all of the above, according to Informant, was completely sewed up and controlled by Communistic groups and had been for a number of years. The set-up starts with the Communistic writer who publishes either a novel or writes a script for a play. The readers, who have been infiltrated by Communists, make recommendations of plays or scripts, which are always favorable to their cause, which in turn are produced.

The Communists have controlled the young actors, actresses and directors in New York for a number of years by controlling the talent schools which sprung up during the WPA days and, ironically, were financed by taxpayers money. These plays, as mentioned before, become successful and are reproduced in Hollywood as pictures.

The actors, actresses, and directors, after they have been groomed in the local theatrical field where they are possibly subjected to and bombarded with Communism, are then moved through the various talent agencies, also Communist infiltrated, to the Hollywood scene where they further carry on for the cause of Communism at every opportunity, particularly furnishing financial aid through the various front organizations.

It was pointed out by [redacted] that a very large percentage of the young players, writers, and directors have graduated from this New York "set-up" and are either Communists for all practical purposes or actually are card-carrying members. Proof of the latter, [redacted] said, was lacking so far as personal knowledge was concerned.

Specific examples of graduates of the New York school were Larry Parks, actor, and Sam Levene, director and actor.

Approximately a year ago the Communist group in New York decided that Hollywood should be a closed shop for Communism and sent two individuals to Los Angeles for the purpose of making it a closed shop. Persons selected to carry out this phase were Moss Hart and Robert Sherwood. These individuals were believed to have both been out of the Communist Party but were probably selected for this purpose because of that very reason, therefore, lending an air of respectability to their endeavor. About the time Hart and Sherwood arrived, certain Congressional and local inquiries were being made regarding

Communist infiltration in motion pictures which resulted in their sudden withdrawal from the scene and postponement of this proposed phase of their activity. [redacted] was unable to supply details of their plan but said in general it was to be patterned after the system used in New York by the Communists and to a more or less minor degree in Hollywood.

It should be noted that the Daily Variety issue of November 12, 1947, under a New York dateline of November 11, 1947, disclosed that Moss Hart had recently been elected as President of the Dramatist Guild.

The talent agencies were definitely being used as a link in this Communist conspiracy. [redacted] said that William Morris, Jr., Head of the William Morris Agency in New York, was a "cocktail pink" and hired individuals who were either Communists or furthered their cause. A person specifically mentioned was John Weber, assigned to the Beverly Hills Office of the William Morris Agency, who was sent out to Hollywood for the specific purpose of channeling talent into the motion picture fields who were either Communists or favorable to their cause. Weber's true name was believed to be Isador Weinstein.

[redacted] believes that all of the large agencies dealing in talent in New York City and Hollywood have been so infiltrated that it appears much easier for a person with Communistic leanings to obtain contracts within the theatrical or motion picture industry than a person of non-Communistic leaning. [redacted] was unable to furnish the names of specific individuals but felt that a little inquiry would establish his belief as fact.

The reviewing and critic field has not been overlooked by the Communists. It is very important that plays and pictures showing the Communist cause receive favorable comments. Critics of Communism have not lasted very long. [redacted] gave as a concrete example, himself.

[redacted] mentioned specifically one Irving Hoffman, columnist-type of critic who has given various plays and pictures which [redacted] felt had been influenced by Communists, a good "send off." Hoffman was described as a member of the Progressive Citizens of America and was undoubtedly well known in the New York area. Hoffman writes a column which is published in the Hollywood reporter entitled "The Tales of Hoffman." In this column, Communists, Communist-influenced plays, pictures and artists, both actors and musicians, are frequently plugged. Hoffman allegedly showed his true colors recently when he upheld the Communist attack on the House Un-American Activities Committee hearing in Washington, D. C.

Regarding screen magazines or so-called fan magazines, [redacted] said there was not too much evidence of Communist influence; that these magazines deal largely with the various personalities and biographies of various artists in the motion picture industry, and among writers these magazines are classified "pulp" magazines. According to Informant, Photoplay Magazine occasionally runs an editorial which sometimes touches on, and is favorable to Communism. Communists have, however, made a more definite attempt to influence the readers of the so-called "Clicks" Magazines such as Saturday Evening Post, Jollier's, Ladies' Home Journal, Esquire, etc.

In discussing the recruiting of new talent in the motion picture industry, [redacted] pointed out that "a talented person can come to Hollywood more easily from New York than from Los Angeles. Talent in Hollywood is held cheaply and lightly." He went on to say that the Group Theatre in New York is a recruiting ground for talent and said that Harold Clurman and John Garfield both originated from this source.

In discussing the purchase of plays and stories for possible production, [redacted] said that large agencies such as his cover the field as far as is humanly possible of all new magazine stories, books, and plays which might lend themselves to motion picture production. He said that in his opinion some of the things Clifford Odets has done "would fall flat on its face" if anyone attempted to make it into a picture because it has no commercial value. The box office regulates what is purchased for production and any material which is tainted too strongly with propaganda would not be made into a picture in spite of any success it might have had on the New York stage.

[redacted] the LEE, is of the opinion that "thousands of very talented people never rose to stardom or prominence in motion pictures because they didn't have the proper view point," —speaking of Communist sympathies. In his opinion the process by which young actors and actresses are indoctrinated in New York with Communism would be extremely interesting. He went on to say that young talented persons in the New York area are influenced by such persons as Frederic March, who prefers to spend his time on the stage in New York rather than in Hollywood in motion pictures. A person like March carries a great deal of influence and weight, as the programs and philosophies persons such as he exound cannot help but influence young minds, according to [redacted] that [redacted] characterized as "those theatre movements in New York which have big names" are able to influence young talent and many of them are indoctrinated there. As an example of this type of person he pointed out Gene Kelly, Gregory Peck, John Garfield, and Howard DaSilva. [redacted] went on to say that in his opinion DaSilva is an

organiser for the Communist Party. In his opinion the atmosphere of a picture or play is set by the star and thus young people who desire to get ahead and who are easily influenced, become sympathetic to the thinking of the person they admire and respect.

Along these lines it is observed in the recent hearing held in Washington, D. C. that "none of the younger actors or actresses are fighting Communism. Those who were, with the exception of Ronald Reagan, are people who ten years from now will not be in pictures." He said that while this does not mean that all or even a majority of the younger talent in Hollywood is in sympathy with Communism, nevertheless the control exerted by Communists and fellow travelers is so intense that these people do not dare to take a stand for fear it will hurt their career, whereas others like Robert Montgomery and Robert Taylor are so well established that their careers cannot be injured or hampered by others.

██████████ expressed himself as extremely concerned and worried over this fact and went on to say that from sources of his own, which he deems reliable, he has ascertained that Gene Kelly is a member of the Party and has a card. Kelly is an example of a young actor who is on his way up. MGM is raising him to stardom and has at least one unreleased major picture featuring Kelly in its inventory.

Continuing, ██████████ said that those people in New York who are active in the theater movement and are Communists "have the ability to make stars. They start an organized movement to get behind their own people." Another contributing factor ██████████ called the "racial angle". He said that a considerable amount of influential persons are of Jewish extraction and they will occasionally promote a person of the same race, thus facilitating that individuals rights in the theater and subsequently in Hollywood.

As an example of a young actor who has been through the New York-to-Hollywood process, ██████████ pointed to the career of Hume Cronyn who came from New York and is now active in the Actors Laboratory. This organization, which ██████████ considers to be Communist dominated, trains young persons for the motion picture industry in Hollywood.

██████████ summarized his view point by saying, "You will have to stop the indoctrination of young actors and writers--they are show business."

██████████ who presently resides in Hollywood, was a member of the Young Communist League in New York and a young stage actress there. She said that her experience in New York began in the year 1936 through 1942. As a young

actress she aligned herself with the Neighborhood Playhouse and the New Theatre League. Each dramatic school in New York had a call of the Young Communist League which operated through the American League Against War and Fascism. She recalled that Isidore Liebmann was a paid party organizer and he has since adopted the name Paul Mann.

[redacted] traced her own experiences saying that in the summer of 1935 she got a job in Dream Mansions, which was a theater group operating what is spoken of in the New York area as the "Eorsteh Circuit". The group operated out of a sort of summer camp and a person named Martin Sloan led a movement among the actors and actresses to go on strike so that the waiters employed at the camp could be unionized. The camp management took the position that if the waiters could be unionized they would hire regular union waiters, thus throwing these college boys, who were employed only for the summer, out of a job. All the young actors and actresses in the group became intensely emotional over this proposed discharge of these boys. Secret meetings were held at a cabin in the woods with a sentry posted outside thus appealing to the dramatic sense of the young actors and actresses and serving in this manner to indoctrinate many of them with Communist doctrines. Through Sloan she got into the Neighborhood Playhouse on a scholarship which was arranged by Morris Carnovsky. From there she went to the Group Theatre. It was here she met John Garfield alias Jules Garfield. While at the Playhouse she became a member of the Young Communist League. She recalled that on one instance members of the Playhouse decided to march in a May Day Parade in New York and it set off an intense dispute, which finally resulted in a splinter faction seizing the banner of the group and marching in the parade. It subsequently developed that Eddie O'Brien led a group which tore the banner down. All this was pointed out by the Informant as a method in which the dramatic sense of the young people was played upon and how they became in sympathy with the Communist aims.

In speaking of Mrs. John Garfield, Informant said that she had known Roberta Garfield intimately for years and, in her opinion, Mrs. Garfield was the power behind John, so far as Communism is concerned.

In various meetings held for the young people it was her observation that the wives of the actors attended but their husbands seldom did.

Martin Sloan was a close friend of the Garfields who went insane and finally killed himself because of Communist influence. Informant recalled that Sloan was a talented poeteer and was going to Russia to spend there. He

had his passport and necessary clearances when, on the point of leaving, a ruling came from Russia saying he would not be permitted to leave. This was due to the fact that some of his puppets portrayed Bill Robinson, a negro, and Sloan was accused of chauvinism. Because of this he went insane and later killed himself, presumably because of the fact that he could have committed such an offense.

The young actors held meetings twice a week, one, having to do with dialectics and planning, and one for rehearsals.

All the Young Communist League members were impressed with the fact that they must be perfect in their lines, since a Communist must be looked up to and thus they were rigidly rehearsed and given excellent schooling in the matter of dramatics.

Along these lines, Informant pointed out that Howard DaSilva, referred to above, visited the Pine Brook, Connecticut summer camp of the Group Theatre, and at that time DaSilva was a paid organizer in the New Theatre League in Chicago. In the Informant's opinion, one reason why people in the theater become Communists and fellow travelers is due to the fact that Russia has such people on the state payroll offering them security. This appeals strongly to people in the acting profession and consequently the party organization, as far as the theater is concerned, parallels the Russian set-up. Many of the young people are opportunists and they follow the lead as it is set down by people they respect and admire and hope to use in furthering their careers.

Following the Russian pattern the New Theatre League was formed to establish theatre units in every major city in the United States. This is patterned on the National Theatre as it exists in Russia, and Howard DaSilva represented the Chicago effort along these lines.

In the Informant's time, many young people joined the American Peace Mobilization in order to keep out of war. The draft was coming up and many actors were terrified of the prospects of having to serve in the armed forces.

Informant recalled that Art Smith was "political mentor" of the group and when any of them had any questions or any doubts arose in their minds they were told to "talk it over with Art Smith". Smith explained all their questions and indoctrinated them with Communism.

There was a group called the Theatre Collectives which was established for young fellow travellers and they graduated into the Theatre of Action, which was for Communist Party members only. An intensive screening process took place before a person was inducted into the Theatre of Action. They

were told that once they made the grade they would have financial security and the Party would give them support.

The Actors Laboratory in Hollywood has many members on its staff from the Neighborhood Playhouse in New York. Informant considers it vicious that the Actors Laboratory has qualified itself with the Veterans Administration and is securing funds from GIs while they attend this school and become indoctrinated with Communism. Which of the New York theatre groups are so qualified, the Informant did not know.

Informant continually pointed out that the young people are opportunists and many found their way from the Theatre Collectives into the Theatre of Action, thus becoming Communist Party members while endeavoring to further their own careers.

Informant's teacher at the Neighborhood Playhouse was Mary Torscia, who introduced the Informant to Liebmann, mentioned above. Informant recalled that another group, the Theatre Union, was closely associated with the efforts to recruit the Abraham Lincoln Brigade and the union existed mainly to provide dramatic skits for Madison Square Garden rallies. Another school of the same type was the New Theatre League school which existed mainly to send actors out to put on skits before union groups. Two products of this school are Constance Dowling and Elia Kazan aka Gadge Kazan. Another product of this school was Shephard Traube who is now employed at RKO Studios in Hollywood. He is a writer and a producer and did "Angel Street." Informant did not know the identity of the actual persons who, in New York and Hollywood, developed, promoted, and raised to stardom those persons who, as youngsters, were taken through the various steps finally becoming full-fledged Communists. She gave as an example, Joe Pevney who was a director in the New Theatre League School and is now prominent in motion pictures as an actor.

Informant recalled that Richard (Nick) Conte was a waiter in one of their summer camps who later became an actor. His mentor was Sanford Meisner who induced Pevney to cast Conte in a part in a New York production. [REDACTED] finally becoming prominent through the latter's efforts and is now in Hollywood receiving prominent parts in pictures.

Informant said that the recent statement of Frances Farmer's mother to the Press to the effect that Frances Farmer was morally ruined by Communists is true. Informant stated she knew Frances and her husband Leif Erickson intimately and they were "clean American kids when they came to New York," and Frances' moral decline was directly attributable to the influence of Communists in control of the theatre projects in New York.

In speaking of morals, Informant was emphatic in saying that a Communist must lead a moral life as far as homo-sexuality is concerned and that no trace of homo-sexuality should exist or a person would not be taken into the Party.

Sanford Meisner, mentioned above, was extremely disappointed because he could not get into the Party, and it was for this reason that he was refused.

The example of Hume Cronyn was cited. He is of a very wealthy New England family and in his effort to get to the top in New York and in Hollywood he associated with Communists and while the Informant is not of the opinion that he is a party member, he has had to be active with these persons and is now one of the most prominent persons in the Actors Laboratory in Hollywood.

Persons from New York who are active in bringing these young persons into the Hollywood scene are Robert Rossen, Dore Schary and Mike Blankfort. The first is a writer and director; the second is the head of RKO Studios; and Blankfort is a writer.

Informant listed the following persons as those who have been through the mill in New York and are now active in Hollywood: Francis Cheney (wife of Ring Lardner, Jr.); Janet Deutchman; Devote Seron; Robert Rossen; Morris Carnovsky (active in the Theatre Arts Committee, which is a Communist front); Mary Tarcai; Roman Bohan; Art Smith; Howard DaSilva; Harold Clerman (Brought out from New York under contract to Columbia Studios as a "producer learning the business"); Mike Gordon; Vincent Sherman; Paul Douglas; Betty Garrett (went through the same summer camps with Informant; wife of Larry Parks.); Sam Levine; David Pressman; Norman Corwin; Gene Kelly; Betsy Blair.

Informant is of the opinion that much valuable information could be gained by analyzing the political maneuvering in New York at the time the Actors Equity passed a resolution effecting Junior Equity as a result of which the latter organization was dissolved. Informant stated the purpose behind the formation of Junior Equity was to indoctrinate young theatrical people with communist ideology so that when these people later entered Senior Equity, upon furthering their careers, the Party organization would have reliable people within the Equity organization and could conceivably gain control of it.

Informant went on to say that many of these persons are sending their children to the Progressive School in Hollywood. She continued "that all of the Communists have their children going to this school."

Informant's former husband, [REDACTED] is now married to [REDACTED] who is a successful writer at MGM Studios and a member of the Communist Party. Through her influence, [REDACTED] has secured a contract at MGM as a writer.

One of the individuals in New York who sponsors and trains young Communists is Helen Tamiris whom Informant described as "one of the foremost choreographers of Broadway and a Communist Party member."

Labor

[REDACTED] states that "not more than one per cent of the pictures are made in New York" and he went so far as to say that in his opinion the industry "doesn't average one picture a year in New York." Some location shots and background material is obtained there but from a standpoint of possible infiltration of motion picture labor in New York, Informant considers it negligible. He did point out, however, that the motion picture projectionist local does have some Communists in its membership but they are not in control. The reason why the Communists will never dominate the projectionists throughout the country is due to the fact that the balance of power is in the smaller groups made up of individuals living throughout the United States; secondly, the turnover is small and the Communists "Can't get their men in."

The strike presently under way in Hollywood on the part of the conference of studio unions is the culmination of a direct Communist campaign to get control of the industry in Hollywood via the labor route. The Informant said that had the CSU been able to accomplish its aims by taking over the film technicians it would have controlled the industry indirectly through this one union, since no pictures can be made or negatives developed without the work of this local.

He pointed out that the Rickenbacker picture was declared by the CSU to be undesirable because Rickenbacker was "unfriendly to labor" and the CSU passed a resolution that none of its members would work on the production of this picture. However, after Eddie Rickenbacker visited Russia and came back to this country with laudatory remarks concerning the Russian soldier the ban was withdrawn and CSU members completed the work on the picture. This is an example of how labor could control the production of a picture if Communists had the power in the local unions. Their leaders would simply declare a certain picture which they did not like as "unfriendly to labor", thus exercising an indirect but nevertheless thorough censorship on what could be produced in Hollywood.

Publications

[REDACTED] is of the opinion that certain critics in New York are Communists and through their efforts certain plays are built up to where

their purchase by Hollywood studios becomes possible.

[REDACTED] states that "before the war the Communists dominated literary, stage and motion picture reputations" through the efforts of certain New York critics who are Communists or fellow travelers. In his opinion, Howard Barnes of the New York Tribune, and James Agee who reviews pictures for the Nation Magazine and formerly for Time Magazine, are Communists. A young actor or writer had to be acceptable to Communist-dominated groups among critic circles in order to get favorable press notices. A writer, on the way up, must have favorable notices and since more money is to be made in Hollywood than in New York in the writing game, the Informant used this as an example to show how a young writer must please certain critics in order to build himself a reputation.

[REDACTED] was speaking of New York before the war because of his personal experiences there at that time, but he added in summarizing it that "a writer in New York has to be accepted by the Communists. They get control of a literary clique and use sarcasm and the smear method in reviewing certain writers. In order to acquire a literary background in New York a person must have a political philosophy which is acceptable to these Communist-dominated groups of critics."

The possibility that certain screen or fan magazines might be a means of Communist influence on the motion picture industry was given consideration. [REDACTED] an independent publicist in Hollywood, stated that most of the prominent motion picture fan magazines are published in New York. She listed them as follows:

Modern Screen (published by Dell Publications)

Silver Screen(
Screenland (published by Paul Hunter Publications)

Movies - (
Movie Stars Parade(Published by Ideal Publications.)
Movie Life (

Motion Pictures (Published by Fawcett Publications)

Screen Guide (Published by Annenberg Publications)
Movie Land (Published by Annenberg Publications)
Photoplay (Published by McFadden Publications)

The Informant is of the opinion that there is little Communist propaganda in the fan magazine field. Most of the publications contain personality stories having to do with the lives of motion picture people. The publications very seldom knock a picture or say anything derogatory about Hollywood because they want the Studio advertising, which naturally would not be placed in the publications if they made unfavorable comments.

The preceding data outlined above under the caption New York Ramifications of the Motion Picture Industry have been outlined from information available which was obtained from confidential sources in the motion picture industry in Hollywood. These ramifications have been referred to the New York Office with instructions to fully develop information concerning the Communist activities in this field.

Professional Progressive Theatre

On October 30, 1947, a memorandum on a Professional Progressive Theatre was obtained from the trash [redacted] of a building which houses the National Headquarters of the Communist Party and other Communist-controlled organizations. The contents of this memorandum are being set out as follows.

"An essential part of the drive toward fascism in this country is the well organized attack on all progressive ideas in the field of culture. Specifically in the theatre, producers, prominent actors and even prospective backers are being warned against plays with basic democratic themes. Reaction is alert to every means of keeping the middle class confused and divided. The assault is moving swiftly and can no longer be relegated to a minor problem of the theatre workers alone. A counter-offensive must be launched without delay or the entire Broadway theatre will become an anti-democratic, anti-working class weapon in the hands of the Catholic hierarchy, the reactionary Justice Department, the Un-American Activities Committee and all the organized forces of monopoly capitalism.

"The difficulties for such an offensive are obvious but it would be a grave error to underestimate our great potential strength. The Success of the few progressive plays which have been produced on Broadway recently indicates a great potential audience seeking ideological clarification and emotional stimulation against the threats to freedom and peace. There is good, healthy protest in this audience. It needs more plays immediately and it needs organization.

"We propose as a beginning move in this direction the creation of a professional, progressive theatre along the following lines:

- "1. A simple unit operated by a production staff having the usual functions of a Broadway production organization: A producer, an assistant with special aptitude in play reading, a business manager with qualifications in financing, and an audience organizer with union and organizational experience. Additions would be engaged as the need arises with each production. This staff is selected by a theatre committee of the cultural commission after consideration of the best technically and politically developed people available. They will be directly under the jurisdiction of the cultural commission.
- "2. The plays selected by the staff will be passed upon by the Theatre committee for their political content. It will be the joint problem of the staff and the Committee to find progressive plays with ideas and treatment which appeal to broad middle class as well as working class audiences, but always to keep the compromises.
- "3. The name of the theatre would indicate that it is a theatre of democratic ideas projected toward the broadest, possible audience.
- "4. The productions would compete in quality with those of good Broadway producers. The actors and other personnel engaged would be tested professionals who are best fitted to carry the message of the plays.
- "5. Each play would be financed separately and with particular emphasis on prospective investors who see the production as a good risk rather than as a direct political contribution. The play and the production plan must be able to stand this test within reasonable limits.
- "6. The development of a sustaining audience organization is the key to the political objective and financial strength of this plan. The audience organizer would initiate a drive for this sustaining audience on the basis of ticket sales for the first play together with notice for a second play for a follow up. The objective would be to build up this audience from unions, organizations and individuals. With the production of the first play, the effort should be made to give the sustaining audience and organization within itself. As members they will have certain additional contact with the producer, not had by regular box office patrons. Special services would include bulletins, lectures, discussion groups and other means of

"increasing their conscious support of this type of theatre.

"The sustaining audience will help to meet the inevitable challenge to progressive plays. We must assume that prospective investors will now be under fire of reaction and we will need the selling point of assuring them of a guaranteed advance sale. The sustaining audience will also be a protection against attacks after the opening and will be a means of educating these theatre goers in the struggle of freedom of expression.

"Other Broadway producers, who have the courage to do an occasional progressive play will receive the benefit of this organized audience in the development of a new block of theatre goers and as allies in case of attack on one of their productions. In the forums and on mailing material, the subject of other productions can be included in such a way as to do great general service to worthy producers.

- "7. The permanent staff of the theatre will receive the producers share of profits, less a pre-arranged percentage from each production which will be invested in the constant enlargement of the sustaining audience and in increasing the educational services which will aid the city middle class and working class audience to understand the reason for the attack upon culture.

"This plan for a Broadway theatre is submitted as an outline upon which our experienced theatre workers can build a detailed structure. The plan obviously has a different function from the usual approach of employing our unemployed professionals. It is an attempt to be simple and practical in the hope that our cultural workers can quickly get out of the talking and 'raising questions' stage. We must move into the action stage even with imperfect plans or the doors to open offensive work will be closed to us. Even is a professional progressive theatre on Broadway is eventually crushed reaction will pay a price for that victory in the revelation which such an act would make on the public mind."

Broadway Production "Call Me Mister"

On November 14, 1947, Mr. Paul P. Rao, Assistant United States Attorney General, Customs Division, Department of Justice, informed Mr. Edward Schiedt, Special Agent in Charge of the New York Office, that [REDACTED] in the current Broadway production "Call me Mister",

had informed him that he and [redacted] a dancer in the same show, were being forced to attend Communist meetings. [redacted] was referred to the New York Office by W. F. [redacted]. Upon being interviewed, [redacted] related that he was a war veteran who has been with the show since its opening twenty months ago, and his close friend [redacted] has been approached on several occasions by various members of the cast and management to sign petitions and attend meetings of liberal groups such as the Progressive Citizens of America and the American Labor Party.

Most of the members of the cast and management were indicated to be liberals with the most vociferous being Allen Hanson, (actor), Paula Furnell (singer), George Irving (actor), Marie Karnilova (ballarina), Al Tinnian (singer-negro), Ben Kranz (stage manager) and Dave Kantor (Assistant Stage Manager). This group attempted to get [redacted] and [redacted] to cast their votes against the Frank Fay Anti-Communist slate in the recent Actor's Equity elections and have also circulated petitions in favor of F. R. (Proportional Representation) and denouncing the House Committee on Un-American activities in its probe of Hollywood.

Allan Hanson was characterized as the worst of the instigators and continually was making backstage speeches extolling the Negro and Russia's interest in the working class. Paula Burnell in the spring of this year offered the cast free meals if they would march in the May Day Parade and generally talks about current events from the liberal-leftist viewpoint.

None of the aforementioned group are known by [redacted] to be members of the Communist Party nor did he have any knowledge concerning any Communist Party meetings or activities. He pointed out that both he and [redacted] are known to the rest of the cast to be [redacted] and hence are the targets of the aforementioned group who prod them about being reactionary, anti-negro and pro-Frank Fay.

[redacted] stated the aforementioned activities of the cast have been going on since the show opened and has caused the entire cast, no matter what their personal views may be, to be labeled as "reds". He indicated that [redacted] fiancée is [redacted] and while they were discussing the activities of the cast recently she told him to report it to her uncle.

A recent newspaper article indicated that [redacted] who attends
Yorham University in the morning and dances in the show "Billie Miller" in the
evening was assigned to appear in pictures for Twentieth Century Fox commencing
in January, 1943. The article stated that he would continue his education at
YU.

Lin Root, also known as Mrs. Lin Root, Mrs. Jacob Fine and Lillian Segal

On December 22, 1947, [redacted] New York City, telephonically communicated with the New York Office at which time she stated that she was a friend of Nancy Carroll, a well known stage and screen actress. She advised that Miss Carroll's suspicions had been aroused concerning a house guest, namely one Lin Root, and it was Miss Carroll's belief that Lin Root was engaged in Communist activities. Arrangements were made through [redacted] and [redacted] attorney and [redacted] to interview [redacted] an intimate friend and house guest of Nancy Carroll who was in a position to provide complete information concerning Lin Root's activities.

On January 2, 1948, [redacted] was interviewed in the presence of [redacted] at which time she related that in the Spring of 1947, Miss Carroll, while in Boston, renewed a casual acquaintance with the aforementioned Lin Root which had previously existed while Miss Carroll was in Hollywood and while Lin Root was employed in Hollywood as a motion picture writer for Paramount studios. A short time thereafter Lin Root, who, according to [redacted] is also known as Mrs. Lin Root, Mrs. Jacob Fine, and nee Lillian Segal, came to New York and took up residence as a house guest with Nancy Carroll at 161 East 62nd Street, New York City. At this time it should be explained that [redacted] also resides at the aforementioned address in a room adjoining that of Lin Root.

As to Background [redacted] related that Mrs. Root is a writer, a contributor to "Science Monthly", "Living Magazine", and the woman's magazine "Mademoiselle". [redacted] also related that Lin Root has in the past resided with the well-known writer, Dorothy Parker, and June Walker, a well-known Broadway actress. [redacted] stated that Lin Root was originally married to one Wells Root, from whom she was divorced, and subsequently married Dr. Jacob Fine of Boston, Massachusetts. She has divorced Dr. Fine and is presently unmarried. [redacted] related that in October 1947 her suspicions and those of Miss Carroll were aroused by Mrs. Root's constant association and receipt of telephone calls from persons believed to be associated with the Communist clique in the motion picture and stage industries. She related that among these were Kay Swan and Hagar Wild, film writers, as well as John Howard Lawson, who was then prominent in the un-American hearings at Washington, D. C., and motion picture actor Larry Parks.

[redacted] related an incident wherein on Friday, October 17, 1947, Mrs. Root stated to the other occupants of the Carroll household that she was leaving for a weekend in the country. On the morning of Saturday, October 18th, [redacted] rose at an early hour and found Mrs. Root seated in the living room with her luggage about her. Mrs. Root stated that she had just returned from the country and offered no explanation for her sudden return, but [redacted]

related that she distinctly noticed Washington, D. C., baggage checks on Mrs. Root's luggage, which checks were not present at the time of her departure. It will be noted that at this period the Un-American Activities Committee was conducting its Washington hearings. Later that day in the absence of Mrs. Root, [REDACTED] observed Mrs. Root's diary and, in thumbing through it, noticed numerous comments as to the hearings conducted by the Un-American Activities Committee, which comments indicated that Mrs. Root was in complete sympathy with the nineteen unfriendly witnesses. Subsequently that day [REDACTED] received several telephone calls for Mrs. Root in the latter's absence, which calls led [REDACTED] to believe that Mrs. Root was preparing speeches for Larry Parks and other unknown individuals connected with the Un-American Activities hearings and that these speeches were to be recorded by a Dr. Cole (ph.), who is believed to be located in the Hollywood Building in New York City. She also received calls from Bob Rossen, the previously-mentioned John Howard Lawson, a Dr. Gordon, and motion picture director Frank Tuttle. [REDACTED] indicated that mail was received at the aforementioned residence by William Segal Root from the Manufacturers Trust Company.

[REDACTED] described Mrs. Root as follows:

Race:	White
Age:	45 to 50 yrs.
Height:	5'5"
Weight:	135 lbs.
Build:	Medium
Complexion:	Dark
Hair:	Black (dyed)
Features:	Large
Marital Status:	Divorced
Children:	Jonathan Root, aged 14, a student at Cherry Lawn School, Connecticut

On January 5, 1948, [REDACTED] telephonically advised the New York Office that he had ascertained other friends and contacts of Lin Root are as follows:

Rach Holt, who is believed to be Rackham Holt, the biographer of George Washington Carver, and who the New York files indicate was a member of the Independent Citizens Committee of Arts, Sciences and Professions and has received favorable publicity in the "Daily Worker".

Mary Hammond, who is believed to be the editor of "Mademoiselle" magazine, and who resides at 157 East 62nd Street, New York City. There are numerous references to a Mary Hammond in the New York Office, none of whom can be identified as being identical with the aforementioned Mary Hammond.

Donald Bevin, whom [REDACTED] describes as Lin Root's present boyfriend, but concerning whom no further information is available.

Miss Selma Robinson, who is indicated by the New York files to be identical with the Selma Robinson who was a contact of Jessica Smith, and who has been active in the "Committee for a Democratic Far Eastern Policy". These references also indicate that Selma Robinson in 1941 was a member of the League of American Writers.

According to information available in the New York Office a Mrs. Lin Root was a member of the Women's Division of the Midtown Manhattan Committee of the Council for Citizens Action, which committee was believed to be strongly infiltrated by Communist Party members and fellow travelers.

There is also information available indicating that one Wells Root believed possibly to be Mrs. Lin Root's former husband was in 1941 a member of the League of American Writers.

NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY
(February 6, 1948 to September 15, 1948)

Actors Equity Association

This Association is a branch of the Associated Actors and Artistes of America, and is an affiliate of the American Federation of Labor. In connection with the activities of this organization, [REDACTED] an actor and source of information for the New York Office of this Bureau, on June 3, 1947 furnished the following information. The governing body of actors is the Council of Actors Equity, composed of 50 members, 10 of whom are elected each year for five year terms. [REDACTED] stated that there are two separate factions within the Equity: the regular or right wing faction; and the independent or left wing faction, with the latter being in the minority.

The left wing faction, which the informant characterized as the "pro-Communist" group, is well organized and has been striving to gain control of the Association. This left wing faction is headed by Sam Jaffe and Margaret Webster, members of the Council of Actors Equity. The other left wing leaders who are also members of the Council are: Philip Bourneuf; Ilka Chase; Lady Christians; Jose Ferrer; Alan Hewitt; Philip Loeb; and Aline MacMahon. The left wing adherents among the general membership are: David Brooks; Lee J. Cobb; John Garfield; Uta Hagen; Gene Kelly; Canada Lee; Paul Robeson; Sylvia Sidney; Orson Welles; Margo; Sono Osato; and Clifford Odets.

The right wing faction, which the informant characterized as the "anti-Communist" group is headed by Council members Frank Fay, Bert Lytell, Sidney Blackmer, and Walter Greaza.

At the annual meeting of the Association on June 2, 1947, the right wing faction endorsed ten candidates for the Council who were nominated by the Association's Nominating Committee, while the left wing faction endorsed an independent slate of eight candidates. When the election results were tabulated, three individuals backed by the independent ticket were elected, while the regular ticket elected seven members of the Council.

The New York "Journal American" of June 4, 1947, in an article by Howard Rushmore, characterized the election as one of the most decisive defeats of the "Left wing" faction of the Association. The article pointed out that Blackmer led the fight against the independent slate, and quoted him as stating that, "Members of our Council must be hard workers; now is the time

to stop the efforts of a minority group to take over our union."

Informant [REDACTED] also reported that the "pro-Communist" group was attempting to liberalize the rules governing the voting rights of junior members and also trying to have new junior members admitted, and indicated that this young group is under the control and influence of Sam Jaffe who acts as organizer for the group.

Formation of Group to Combat National and State Loyalty Investigations

The New York "Herald Tribune" of February 25, 1948 carried a news item regarding a new organization of actors, dramatists, writers and others associated with the arts, to combat national and state loyalty investigations and other alleged censorship and suppression of artistic freedom, had been formed the previous day at a meeting of 200 persons at the Savoy-Plaza. The item stated that among those participating in the session had been John Garfield, Edna Ferber, Moss Hart, Christopher LaFarge, and Alan Corelli.

The article stated that the immediate targets of this group would be the House Committee on Un-American Activities, and the Tenney Committee in California. The group also voted to hold a meeting in Madison Square Garden within the next three weeks, and laid plans to bring into membership such organizations as: Actors Equity; Screen Guild; American Guild of Musical Artists; American Federation of Radio Artists; Authors League of America; American Newspaper Guild; and, Screen Writers Guild. It was also decided to support financially and morally the ten "Unfriendly witnesses" who had appeared before the House Committee on Un-American Activities in October, 1947. Among the suggestions made at this meeting were: that after each performance of every play, a leading actor would make a curtain speech explaining the artists' viewpoint of the alleged legislative suppression of liberties; that a meeting be sought with President Truman and legislative leaders; and that in extreme cases artists should "with-hold" their services.

The following declaration was adopted and signed by those present:

"We hold that an atmosphere of freedom is vital to our work. The witch hunters with their terrified band of servants acting as self-appointed censors and critics are directing a campaign of intimidation and terror against American artists and writers. From a rigidly repeated attack on thought and its expression, a pattern emerges uncomfortably reminiscent of the 'Ministry of enlightenment' of the late Dr. Paul Josef Goebbels. We hold that denial of our freedom to create is denial of the people's right to see and hear us. It is denial of their right to think. We accept judgment of our work only

by the people. Our heritage is freedom. We hold in contempt all who would debase this heritage."

The article further listed the following individuals among those who spoke at the meeting: Morris Carnovsky; Aline MacMahon; Donald Ogden Stewart; Arnold Perl; Hudson Walker; Leon Kroll; John Hersey; Howard Tarrman; John Lardner; and, Canada Lee.

The "New York Times" of February 25, 1948 also contained a news article relating to the above-mentioned meeting, and in addition to the information contained in the above-mentioned article, listed the sponsoring committee for the meeting as follows: Moss Hart; Oscar Hammerstein; Walter Huston; Arthur Garfield Hays; James Thurber; Leon Kroll; Cheryl Crawford; Norman Rockwell; and, Christopher LaFarge.

The "Daily Worker" of March 26, 1948, on page 13 reported that a committee known as the "All-Arts Stop Censorship Committee" had met on the previous Tuesday night at the Hotel Astor in New York City, and had announced a meeting to be held at Madison Square Garden. It is believed that the All-Arts Stop Censorship Committee was the organization which grew out of the meeting above referred to.

This article stated that the meeting would attack the House Committee on Un-American Activities, and the Tenney Committee in California, and named certain individuals who had participated in the Hotel Astor meeting. Among those named as having taken part in this meeting were: Henry Morgan, actor; Burgess Meredith, actor; Leon Kroll, painter; Florence Eldridge (Mrs. Frederic March), actor; Frederick G. Melcher, editor of "Publishers Weekly"; Jose Ferrer, actor; and Richard Lauterbach and Christopher LaFarge, writers. The keynote address for the meeting was delivered by Albert Maltz, one of the ten Hollywood writers who was cited for contempt of Congress following the investigation by the House Committee on Un-American Activities in October, 1947. Another individual who spoke at this meeting was Margaret Webster, Broadway producer, who denounced the widespread hysteria that, "Danned the playing of Russian music" over a Midwest radio. However, the article stated that she "mistakenly likened this American pro-Fascist as being 'not far removed from telling Prokofieff what he must write'. She also referred to recent criticism directed to the Soviet composer by his country's Communist Party's Central Committee."

The article stated that the group had made plans for various state and local groups to combat local censorship and intimidation of all kinds. Among those whose recorded statements were presented to those at the meeting were: Joan Tetzel; Phillip Boeb; Meg Landy; Phil Silvers; Marsha Hunt; Alan Scott; Judy Holliday; Paul McGrath; Alfred Drake; and, Morris Carnovsky.

Additional publicity was given to the Stop Censorship Committee in the "People's World" of March 30, 1948, which contained practically the same information as appeared in the "Daily Worker" above-mentioned, and in addition set forth the following program adopted by the group: (1) Whenever a trial of a Thomas Committee victim is held, or new smear hearings launched, the Stop Censorship Committee would hold mass public counter-trials and hearings at which all the evidence would be presented and the witnesses allowed to explain their views fully; (2) Setting up of Stop Censorship Committees in all principal cities; (3) Financial and moral support of the ten "Unfriendly witnesses" who appeared before the House Committee on Un-American Activities in October, 1947; and (4) Opposition to all attempts at censorship on national and local levels. The article further reported that more than \$2,000 had been contributed by those present at the meeting.

VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY
(September 16, 1948, to July 15, 1949)

The "Daily Worker" of April 26, 1949, in a column by David Platt quoted from a letter by Warren Miller, film critic for "Masses and Mainstream", who commented on the formation of a new group known as Peoples' Film Club, which had been organized and had dedicated itself to fulfilling the peoples' need for good films. Miller's letter stated that the Peoples' Film Club had been organized to meet the need of the large audience for "socially meaningful films" and that the first program would consist of a Polish and Soviet film.

New York Informant [REDACTED] in February, 1949, furnished a confidential document regarding social democracy in the theater, which dealt with Communist activities in the theater field. The date of the document is unknown, but it is believed that it was prepared some time between 1944 and 1945 inasmuch as several references are made therein to the Communist Political Association.

The document was generally critical of the lack of Communist activity in the cultural and theater fields and made several specific recommendations, including a series of meetings of Marxist cultural leaders to analyze the role of the theater, a program for theater and cultural workers should be prepared, a peoples' theater should be established, consideration should be given to a national subsidized theater, that Marxist study classes should be set up to reach cultural members, that progressive plays should reach production, that theater celebrities should be constantly mobilized upon all issues, that recruiting be accelerated among actors and cultural workers, and that cultural articles should appear in the "Daily Worker".

New York Informant [REDACTED] advised the New York Office that on June 4, 1948, a party had been held at the apartment of George Ross, a theatrical producer in New York City, for the purpose of raising money to assist in the defense of the "Hollywood Ten". This informant advised that the party was under the sponsorship of the Committee Against Fear (which is believed to be identical with the Freedom From Fear Committee) and that among the speakers at the meeting had been Ring Lardner, Jr., and Adrian Scott, two of the "Hollywood Ten". Among the individuals present at this meeting, according to the informant, were Mark Blitzstein, Allan Meltzer, actress Marcia Hunt, Lester Cooper, and Sam Bowl. At this meeting \$1,200 in cash and checks was collected for the "Hollywood Ten".

By letter dated September 23, 1948, [REDACTED] advised [REDACTED] as follows: That she had just finished engagements in New York City in "The Glass Menagerie" and "What Every Woman Knows", and that she wanted to call to the attention of the Bureau the fact that all of Elia Kazan's group of actors were Communists. She specifically mentioned Kazan's play, "Sundown Beach", which she

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IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION
IN THE MOTION PICTURE INDUSTRY

(November 2, 1947 to February 5, 1948)

Hans Eisler, Motion Picture Music Composer

The State Department furnished a copy of a communication dated December 12, 1947, from Jefferson Caffery to the Secretary of State concerning French Communist intellectuals filing a protest against deportation of Hans Eisler from the United States in response to an appeal from Charles Chaplin. In this communication Mr. Caffery related that the Embassy in Paris, France received a letter from one Jean Cassou dated November 25, 1947, which revealed that the French Communist Party desired Hans Eisler to visit France for the purpose of writing music for the film "Alice in Wonderland" concerning the background of Cassou. It should be pointed out that in the letter he was identified as the president of the Communist front organization Union Nationale des Intellectuels and as a secret member of the Communist Party. According to Caffery, in well known circles it is considered that the film "Alice in Wonderland" as planned by Communist influence in the French motion picture industry is intended to bring "social problems" to the attention of the French people. The idea of presenting "Alice in Wonderland" as a satire on present day society originated apparently with Lou Bunin, an American technician who, according to Mr. Caffery, recently arrived in France. Bunin allegedly left the United States to "escape the tyranny of Walt Disney and to breathe the air of liberty." Bunin was accompanied allegedly by twenty-five American technicians and has been joined by foreigners, namely, Henri Aisner, a Frenchman and Dallas Bower, a British producer. The favor with which the Bunin group was treated by the Communist organ "L'Ecran Francais" (French Screen) according to Caffery, indicates the existence of at least strong fellow traveller tendencies amongst its members. According to Mr. Caffery the Cassou letter enclosed a protest against the deportation of Eisler which bore the names of a number of intellectuals, practically all of whom were Communist Party members or consistent fellow travellers. Caffery also stated that simultaneously with this receipt by the Embassy of Cassou's letter a Communist weekly "Les Lettres Francaises" directed by the Soviet agent Claude Korgan, carried in its issue of November 27, 1947, a brief resume of the Cassou letter as well as what purports to be an exact copy of a telegram allegedly addressed by Charles Chaplin to the artist Picasso requesting the latter to head up a committee of French artists in the aim of protesting to the Embassy against the "outrageous" deportation proceedings in the United States involving Hans Eisler.

Mr. Caffery also related that a highly trustworthy source had recently spoken about this matter with an intimate friend and biographer, Dr. Szittya,

(of the artist Picasso). The letter declared that Picasso never received this telegram from Chaplin because the latter addressed it to the French Communist Party which in turn concocted the Chaplin-Picasso arrangements without consulting the artist. Dr. Szittyá made it clear, however, that Picasso had not broken formally with the Communist Party in spite of the recent attack against him in Pravda and in spite of the dishonesty in fabricating this telegram.

Communist Activity in the Field of Motion Pictures in France

On December 16, 1947, ~~Robert Telford~~, Legal Attache in Paris, France furnished two copies of a dispatch prepared by a ~~Communist~~ on Communist activities in the field of motion pictures. This document was dated November 12, 1947. With regard to the above-captioned matter the memorandum of Mr. Chipman reflects the following:

"With reference to the International Motion Picture Committee, an intense development of Communist activity in the field of motion pictures has been observed in France in the past few months. Influence over motion picture production is regarded by the Communist Party of France as an important factor in ideological warfare. Communist publications (Notre Jeunesse of September-October, 1947) discussing the 'Cinema as a weapon of propaganda' describe it as 'the most formidable and the most effective method of exerting pressure on public opinion.' Prominent Party leaders have likewise often stressed the propaganda value of motion pictures. Andre Marty, in his speech at the meeting of the Central Committee on September 13, 1947, listed 'a weapon of great power, the cinema, with films capable of causing emotion, of elevating the masses, and of driving to action,' among suggestions for the successful 'education of the masses.' (Humanite, September 14-15, 1947.)

"The importance attributed by the Party to motion pictures was confirmed recently by Maurice Thorez who described in his speech of October 29, 1947, the 'pernicious' influence exercised by American pictures which 'aim at turning the French people into slaves crushed by an iron heel.' Thorez stressed the necessity for action in this sphere and advocated the formation of an 'Association for the Defense of the French Cinema' uniting actors, musicians, and workers of the film industry.

"It is not surprising therefore, that the campaign launched against the United States and American civilization by the Communist Party in October 1947, was accompanied by a particularly violent attack in the field of motion pictures. This attack which was preceded by many months of less obvious but persistent anti-American propaganda in this domain, follows two main lines of approach. On one hand, it aims at undermining the American motion picture industry, diminishing the popularity of American pictures, and obstructing

"their penetration into France. On the other, it is directed toward penetrating the French motion picture industry and toward using the latter as a point of departure for infiltration in the motion picture world of other countries.

1. Communist Struggle Against American Motion Pictures

"Communist activity aimed at opposing the pro-American propaganda often unintentionally conveyed by American motion pictures is by no means a recent development. A veiled battle against American films has been conducted by the Party since the liberation of France. It grew in intensity after the conclusion in January, 1946, of the Blum agreement which gave rise to numerous Communist inspired demonstrations.

"The most common weapon used by the Party in this battle is criticism of American production which is subjected to harsh censure and even ridicule in the Communist influenced press. Favorable reviews in the case of American pictures are restricted to films which may be used for anti-American propaganda purposes (The Lost Weekend, for example, which was used as proof of the prevalence of alcoholism in the United States). Every possibility of provoking anti-American feeling is utilized. American motion picture companies and their administrators are presented as narrow-minded tyrants while American actors are portrayed as victims struggling vainly for freedom of expression in an atmosphere of moral turpitude and depravity. In January 1947, for example, the Paris Communist press (Humanite, Ce Soir, La Marseillaise) made much ado of the alleged 'persecution' of Lou Bunin and a group of technicians by Walt Disney, their employer, who was described as a 'shameless fomentor of racial prejudice.' On the other hand, in August 1947, the Lille Communist weekly Notre Nord featured prominently Gary Cooper as having spoken in favor of Communism at the 'inauguration of the Communist Federation of Philadelphia' and against the 'speculators of trusts and cartels for whom the life of a man has less value than their dirty interests.' Notre Nord claimed that actor Cooper invited his audience to 'regard the Communist Party as an instrument of liberation and progress' stating that membership therein is 'the greatest honor in existence.'

"Since the publication in Humanite on October 24, 1947, of a summons addressed to the people of France to fight the 'degrading spirit' of American civilization, the Communist campaign in the sphere of motion pictures has assumed fantastic proportions. An invitation of a general nature to boycott American production, which appeared in the Communist press at the end of October 1947, was soon followed by more definite injunctions, i.e., 'to boycott Robert Taylor,' 'to hiss during the presentation of American films,' etc. Faithfully adhering to Party slogans, the Communist press of the last few weeks has been attributing every instance of attempted murder committed in France to frequent attendance at American picture showings, since American films are 'one of the predominant elements in the work of wholesale brutalization undertaken by the high financiers across the Atlantic.'

"Simultaneously with the campaign directed against American motion picture production, the French Communist influenced press given extensive and favorable publicity to American actors which it believes to be holding Communist or fellow-traveller views. Similar treatment is afforded French Communist or fellow-traveller producers and actors, as well as the films in which they take part. Four names stand out particularly in the group of American actors favored by Communist publications. They are: Edward G. Robinson, Paulette Goddard, Charlie Chaplin, and Rita Hayworth.

"French favorites of the Communist press are Jacques Becker (Communist), Marc Allegret (brother-in-law of Marie Claude Vaillant Couturier), Pierre Blanchard (Communist), and Michele Morgan.

"Another aspect of the anti-American campaign conducted by the Party is its exaggerated praise of Soviet motion picture enterprises and its effort to intensify interest in Soviet films.

2. Communist Penetration in the Sphere of French Motion Pictures

"A careful study of French Governmental and government subsidized motion picture organizations indicates that the Communist Party has been most successful in penetrating their services. At the same time it exercises considerable influence in French motion picture production through agents in various French companies.

"The Party has a strong hold over the French National Center of Cinematography, a government organization supervising the French motion picture industry. Michel Fourre-Cormery is the director general of this organization. He is a fellow-traveller described by reliable sources as 'putty in Communist hands.' One of his immediate collaborators is Claude Jaeger, a Communist who occupies the position of Deputy Director for Production and Technical Services. Motion picture censorship is likewise in Communist hands. Georges Huisman, an ardent fellow-traveller, is President of the governmental motion picture control commission. He has several Party members to assist him in his work.

"The Higher Institute for Motion Picture Study (IDREC or 'Institut des Hautes Etudes Cinematographiques') appears to be a Communist dominated organization. Its Director is Leon Moussinac (Communist). His Assistant is J. Lods (Communist) while Georges Sadoul (prominent Communist militant) is one of the professors. The Government supported 'Cinemateque,' an organization operating a motion picture library and supplying films to schools, clubs, and other cultural enterprises, is likewise under Communist management. The Director is Gremillon (Communist militant) with H. Langlois (Communist) to assist him.

"Another organization subsidized by the Government is the Federation of Motion Picture Clubs ('Federation des Cine-Clubs') which, while uniting certain non-Communist elements, is composed principally of pro-Communist groups and is under direct Party control. This is evident from the composition of its Bureau, the president of which is Jean Painleve (ardent fellow traveller), and the Secretary General Georges Sadoul (Communist militant).

"The CPF has further penetrated the 'French Motion Picture Committee for the United Nations.' The President of this Committee is Georges Huisman (mentioned above) and the Assistant Secretary Ch. Cheseau (Communist).

"Several French motion picture producing companies are under Communist control. It is of interest in this connection that a number of films, Communist in character, have been produced by the CPF for propaganda purposes. Among the most recent are Les Lendemains Qui Chantent and Nour Contumace La France, both of which have been shown repeatedly to the Paris population free of charge. These pictures are distributed by the Party Motion Picture Distributing Center at 8 Rue de Maubeuge, Paris.

"One of the larger companies under Communist influence is Cine France, which, judging from the Party affiliation of most of its associates, is almost entirely Communist (five of seven associates are known to be Party members). A definite Communist trend may likewise be observed in Actualities Francaises, a French news reel producing company.

3. Communist Activity in the International Motion Picture Field

"Apparently with the thought of using motion picture groups formed in France as a point of departure for infiltration in the motion picture industry of other countries, the Party has recently inspired the establishment of several international associations embracing various aspects of motion picture activity. Three such associations were formed in September, 1947. They were the following:

1. International Federation of Cinema Clubs
2. International Association for Scientific Motion Pictures
3. International Filmology Bureau

"In addition, several assemblies were held in France in September, 1947, with the object of forming subsequently associations of an international character. The following assemblies seem to be worthy of attention:

1. International Conference for Youth Motion Pictures
2. International Congress of Scenario Writers"

Also, on December 16, 1947, Horton Telford, Legal Attache in Paris, France, furnished two copies of a dispatch prepared by a Mr. Chipman on Communist activities in the field of motion pictures. This document was dated November 17, 1947, and reflected the following:

"INTERNATIONAL FEDERATION OF CINEMA CLUBS

"With reference to memorandum No. 426 dated November 12, 1947, concerning Communist activity in the field of motion pictures, an International Federation of Cinema Clubs was formed on September 19, 1947, at the initiative of the Communist sponsored French Federation of Cine-Clubs. The International Federation was constituted at a Conference held during the annual motion picture Festival at Cannes, and motion picture representatives of various countries present at the Festival were invited to join the new movement. The French delegation at the Conference consisted mainly of the leading militants of the French Federation of Cine-Clubs.

"According to Jean Painleve (ardent fellow-traveller) elected President of Honor of the International Federation, motion picture representatives of fifteen countries adhered to the new movement. He listed these countries as follows: Argentine, Belgium, Czechoslovakia, Egypt (1 cinema club), France (130 clubs), Great Britain, Holland (17 clubs), Hungary, Italy, Ireland, Poland, Portugal (4 clubs), Scotland, Switzerland, and Yugoslavia. The International Federation claims a membership of 300,000.

"In a declaration to the press (UNI PRESSE, October 24, 1947), Painleve gave the purpose of the international movement of cinema clubs as 'the distribution on an international scale of good quality films which for various reasons cannot be shown in commercially operated theaters.' Other militants of the International Federation state its principal aim to be 'struggle to raise the cultural level of the cinema.'

"The seat of the International Federation has been established in Paris. It is significant that the French Federation, 'a powerful and coordinated association' was selected at the Conference to act as leader in 'developing international action to the maximum.' The role entrusted to the French Federation indicates that the policies prevalent in the Communist influenced French cinema clubs will be introduced into the international movement, i.e., the Communist line will be followed in the 'interpretive talks' accompanying each showing, and interest in Soviet and pro-Communist pictures will be encouraged to the detriment of the American motion picture industry.

"A bureau of the International Federation of Cinema Clubs was elected at the Cannes Conference, as follows:

"President
Vice-Presidents

Secretary General
Treasurer
Members

Oliver Bell (Great Britain)
Korngold (Poland)
Pietrangeli (Italy)
Georges Sadoul (France), Communist
Peter Baechlin (Switzerland)
Louis Bosman (Belgium)
Hoekstra (Netherlands)"

The Washington "Star" newspaper for February 4, 1948, carried a news item regarding the banning of certain films in Hungary. This article stated that on January 16, 1948, films of Adolphe Menjou, Allan Jones, George Murphy, Robert Montgomery, Robert Taylor, and Gary Cooper had been banned by the Hungarian Interior Ministry. Also, effective February 12, 1948, the same governmental agency banned films starring Clark Gable, Ginger Rogers, and Barbara Stanwyck. This news item quoted the Communist newspaper "Szabadsag" as follows:

"Fascist Hollywood actors headed by Clark Gable established the American Republican Committee, aiming to expel leftist-minded actors and to prevent producing of democratic films.' It said Ginger Rogers and Barbara Stanwyck also are leaders of the Committee."

INTERNATIONAL RAMIFICATIONS OF COMMUNIST
INFILTRATION IN THE MOTION PICTURE INDUSTRY
(February 6, 1948, to Sept. 15, 1948)

The December 17, 1947, issue of "New Times," an English language publication published in Moscow, contained an article regarding an international film festival held in Venice at the Doge's Palace in August of 1947. This article was extremely critical of the American film industry and stated in part as follows:

"The film magnates of America and many other capitalist countries are reluctant, or rather, afraid to comprehend and give powerful artistic expression to the important problems stirring modern society. Indeed, they could not grasp the true significance of these problems even if they wished to. This is the conclusion one could not escape after viewing dozens of films dated 1946 and 1947 and made by recognized masters of bourgeois film art. The spiritual poverty of most of these film producers is apparent in the primitive crime thrillers that harp endlessly on the basest—and hence, in their opinion, the most 'exciting'—traits of human nature, which were flashed from day to day on the screen of the Doge's Palace. Successful authors and all kinds of reactionary theories, such as Sigmund Freud's psychoanalysis, which is again in vogue and on which the American film 'Spellbound' is based, are mobilized to this end. The whole arsenal of cheap and hackneyed methods that are the hallmark of the American moving picture industry is brought into play, methods which poison the minds not only of millions of cinema-goers, but of scenario writers, actors and directors as well.....The film festival in Venice demonstrated the utter deterioration of present-day American cinematography. It is not surprising that the American film studios did not win a single prize of any significance at the festival."

Another critical article concerning the American film industry appeared in the March 20, 1948, issue of the "Moscow News," Russian English language newspaper. This article, by Mikhail Chiaureli, Film Director, Deputy to the Supreme Soviet of the USSR, criticized American films on the grounds that they generally illustrate only diverse methods of murder. This article states in part as follows: "It is characteristic that films of this kind should be sponsored by organizations which supervise the American cinema industry. Films like 'The House on 92nd Street,' 'Cloak and Dagger,' and 'The Beginning or the End,' which glorify the American 'paradise' and call for world domination by the United States enjoy solid backing. Progressive films, on the other hand, encounter furious resistance on the part of the reactionary camp. They are boycotted and banned from the screen outside America. This is what happened to John Ford's 'Tobacco Road,' exposing the poverty of the American farmer, 'The Best Years of Our Lives,' by William

Wyer, 'Crossfire,' by Edward Dmytryk, and others.....The American cinema is giving active assistance to those who are advocating the domination by some nations of others, who are sowing enmity and antagonism instead of fighting for unity, and implanting the ideas of slavery, oppression, and exploitation instead of asserting the ideals of reason, progress, freedom, and justice."

This article was also critical of the House Committee on Un-American Activities for its alleged "persecution" of "progressive-minded people" in the United States. The article also criticized the picture, "The Iron Curtain." The article also stated:

"Yet not so long ago progressive American film directors produced pictures which attempted to give a truthful portrayal of life and which posed social problems. We have the greatest admiration for Chaplin's biting satires on modern society (true, I have not yet seen his latest film 'Monsieur Verdoux'). We still remember films like 'Our Daily Bread' by King Vidor, 'The Little Foxes' by William Wyler, 'All Quiet on the Western Front' and 'Of Mice and Men' by L. Milestone, and a number of others. In these films the artist attempted to speak the truth as he saw it. But America has stopped producing such films.

"I should like to ask the American movie men one question: is it not time you realized that we are none of us 'above politics' as some of you, perhaps sincerely, think? There is no such thing in the world today as 'pure art.' There is the art of the dominating classes and the artists who preach art as a source of entertainment only are merely using their talent as an instrument for demoralizing and weakening the will of the people, and thereby helping the capitalists to intensify their power over the working people."

The "Worker" of May 23, 1948, reprinted an article by Ilya Ehrenburg which was published in the Soviet journal "Kultura i Zhizn." This article was extremely critical of the American motion picture industry for making the film "The Iron Curtain," and indicated that the charges made by Guzenko were entirely false and that he had been bribed by United States officials, acting through the Canadian Government, to make the espionage charges against the Soviet representatives in Canada.

By communication dated February 20, 1948, Sidney A. Belovsky, American Consul at Toronto, Canada, reported to the United States State Department that Mrs. J. G. Spragge, National Secretary of the Imperial Order of the Daughters of the Empire, described as an influential Dominion-wide patriotic organization, had requested a copy of any report published concerning the investigation conducted by the House Committee on Un-American Activities concerning Communist infiltration into the motion picture industry. This

communication stated that Mrs. Spragge desired such a report in order to inform the members of her organization concerning Communist propaganda which might have crept into United States produced films.

The March 8, 1948, issue of the "Washington Post" carried a news item datelined March 7, at Prague, Czechoslovakia, indicating that the Czechoslovakian Government had banned movies starring certain individuals who gave testimony of an anti-Communist nature before the House Committee on Un-American Activities. The article stated that the films of the following stars had all been barred: Adolph Menjou, Gary Cooper, Robert Montgomery, Robert Taylor, and Ginger Rogers.

A news item appeared in the "Washington Post" of October 5, 1948, indicating that Eric Johnston, President of the Motion Picture Association of America, had conferred with Marshall Tito of Yugoslavia for two hours, and as a result of that conference Yugoslavia, during the ensuing year would buy from 20 to 25 U.S. films to be shown in Yugoslavia. This article also stated that Johnston had conferred in Moscow with Foreign Minister V. M. Molotov and had sold the Russians a large number of U.S. films.

Additional evidence concerning the Communists interest in motion pictures on an international scale was furnished by the United States State Department in a communication from Mr. Caffery of the American Embassy in Paris, France, dated September 14, 1948. This communication stated that motion picture workers who had attended the Warsaw Peace Congress had issued, according to a Paris Communist newspaper, a manifesto inviting "scientists, writers, painters, actors, musicians, and artisans to transform moving pictures into a powerful weapon in the struggle for (1) development of culture of peoples, (2) suppression of racial discrimination which dishonors the human race, and (3) against forces preparing for another war." The manifesto also called for motion picture workers to refuse to collaborate in pictures which were attempting to awaken suspicion and hatred between nations or to encourage racial prejudice and propagandize the idea of war. The manifesto further requested the distributors and public to obstruct circulation of such pictures and declared that "It is the duty of every progressive person, both in large and small countries, to contribute toward the creation and development of independent motion capable of becoming a means of national expression." Among the individuals signing this manifesto were Hans Eisler, representing Austria; Donald Ogden Stewart, and Gropper Wallis representing the United States; Louis Daquin, Leon Moussinac, and Roger Vaillant representing France.

IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY (September 16, 1948, to July 15, 1949)

France

Informant [REDACTED] on November 9, 1948, furnished a report regarding Communist infiltration of the French motion picture industry, which report indicated that Soviet agents in France and their Communist accomplices were keenly interested in matters connected with the movie industry and that "Sovexportfilm" controlled all French moving picture activities. This organization was reportedly a branch of "Interkino", headed by a Mr. Kisselev.

This report also indicated that the Communists had control of the "Comite de Liberation du Cinema Francais" and that the Communists had organized the "Comite Francais du Cinema pour la Jeunesse". Also under Communist or Soviet domination, according to this report, were the Society for Motion Picture Administration and Utilization and the "Office Cinematographique International". This report further indicated that several film organizations were dominated by individuals with Communist sympathies.

Hungary

The "Daily Worker" of November 15, 1948, reported that Hungary had nationalized its movie industry and that the government's plans called for an increase in the number of Hungarian films and the construction of 800 new theaters. The article stated, "At last after long years of ruinous capitalist enterprise during which the Hungarian film industry was all but wrecked, the profits which formerly went into private pockets will now be used to build the new Hungarian motion picture industry".

In October, 1948, the Los Angeles Office advised that Los Angeles Informant [REDACTED] had furnished information indicating that Paul Jarrico, a member of the Communist Party according to Los Angeles Informant [REDACTED] had recently returned from a trip to Europe. Jarrico told the informant that he had completed an arrangement with the Hungarian film industry whereby, if he were able to raise sufficient capital in the United States, he intended to return and produce a motion picture in both Hungarian and English entitled, "Temptation". This informant advised that Jarrico contacted individuals in Hollywood in an effort to interest them in furnishing financial backing and that one of the individuals contacted stated that the script might be good for Hungary but not for the United States or England inasmuch as the story went too far in that it made the Communist the hero of the picture.

Australia

The "Daily Worker" of September 21, 1948, contained an article to the effect that two Communist Party branches in Australia had held meetings regarding Hollywood films and indicated that the speakers at the meeting showed how "Wall Street ownership of Hollywood studios and 70% of the first-run theaters left their mark on the movies". These meetings emphasized the individualism in the pictures and ran counter to the tradition of comradeship. The article stated that these meetings had agreed that "Hollywood films worked in the interests of the few, helping to keep the many divided", and that film reviews were dictated by theater companies with big advertising accounts and that attempts to honestly review films had been "stifled by big business".

England

The investigation conducted during the fall of 1947 by the House Committee on Un-American Activities of Communism in the motion picture industry received attention in England with the publication by the Notable Press, Ltd., of London, of a pamphlet entitled, "The Hollywood Trial", purportedly written by Antonius. This pamphlet was extremely critical of the Committee for holding the hearings, and sided completely with the unfriendly witnesses.

Israel

An article appearing in the October 11, 1948, issue of "Variety" indicated that several individuals in the motion picture industry in Hollywood had become interested in setting up a film studio in Israel with a capital of \$800,000, to be known as the Israeli Film Studio. The "B'nai Brith Messenger" of December 31, 1948, carried a story to the effect that Michael Blankfort, Hollywood scenarist, was on his way to Israel to find a story to be filmed by this firm, the studio being described as a private enterprise subsidized by the Israel Government with a grant of 18 acres of land.

The two above articles listed approximately thirty Hollywood individuals who were interested in the studio, and while none of them have been positively identified as members of the Communist Party in Hollywood, several of them have been close associates of Communist Party members and have allowed their names to be used as sponsors of Communist front organizations. With reference to Blankfort, his wife was a known member of the Communist Party in 1944 and 1945 and Blankfort himself has closely associated with Communist Party members employed in the motion picture industry.

Criticism of "The Iron Curtain"

The "Washington Times-Herald" of December 27, 1948, under the date line of Moscow, stated that the Soviet Vice Minister of Cinematography had called "The Iron Curtain" "scurrilous and defamatory", and had promised an all-out assault by Soviet film makers against "Hollywood propaganda".

The "Daily Worker" of February 25, 1949, contained a news item indicating that reports had been received of mass demonstrations against "The Iron Curtain" in Rome, Milan, and Venice, and that in Venice an angry mob had marched right into the lobby of the theater to voice their protests.

The "Daily People's World" of March 31, 1949, stated that the Soviet Union had its answer to "The Iron Curtain" in a new film entitled, "Meeting on the Elbe", which had just opened in Moscow. The plot purportedly dealt with the role of a United States spy who attempted to steal secret technical information out of the Soviet zone in Germany. The article stated that the entire film labeled "American imperialists" as the enemy of world peace.

The May 11, 1949, issue of "New Times", an English language periodical published by the newspaper "Trud" in Moscow, contained an article captioned, "Celluloid Diplomacy", being an attack on the United States film industry. Among the comments made in this article were the following:

"The cinema figures prominently in Wall Street's plans for world expansion. The American monopoly's drive to conquer the screens of Europe and other countries is not only a fight for profits and big ones. It also pursues more far-reaching aims connected with the subjugation and enslavement of other peoples with the mad plans of United States world domination.

* * *

"Honest men and women in Hollywood — actors, writers, producers — are hounded for every attempt to uphold their creative freedom, to wrest the cinema from the deadly grip of the reactionary businessmen who control it and are exploiting it for their political ends.

* * *

"That is why the Hollywood films which sow hatred for all things progressive and democratic, which preach the race theory and engage in criminal propaganda of war, arouse resentment and indignation not only in other countries but in America itself."

X. ANTI-COMMUNIST ACTIVITIES

(From February 6, 1948, to September 15, 1948)

A. Motion Picture Alliance For the Preservation of American Ideals

As previously set forth, the Motion Picture Alliance was an organization set up by a number of motion picture executives, directors and producers in 1944 for the announced purpose of combatting Communism and any other subversive elements within the film industry. Those individuals who originated and controlled the policies of this group were all anti-Communists and the new organization immediately drew the fire and counteraction on the part of the Communist elements in Hollywood.

In February of 1948, Confidential Informant [REDACTED] stated that the effectiveness of the Motion Picture Alliance was then on the decline due particularly to pressure being brought against it since the hearings in Washington by the House Committee on Un-American Activities in October of 1947. The informant reported that an important meeting of the group was held on February 12, 1948, and at the meeting a number of very significant statements and charges were made. Inasmuch as the organization was originally set up to combat Communist activities in the motion picture industry, that question was the main subject of discussion at the meeting. The members of the Executive Board, who were present, included James K. McGuinness, Ralph Clare, Ken Martinez, Borden Chase, Morrie Ryskind, Fred Niblo, Jr., Adolph Menjou, James Grant and several others.

During the meeting, it was brought out that the heads of the motion picture industry were apparently lined up to protect the Communists working for them because of the fact that the House Committee on Un-American Activities' hearings and the activities of the Motion Picture Alliance had brought the whole industry into disrepute with the American public.

The informant reported that during the meeting, Adolph Menjou stated that since he had appeared before the House Committee on Un-American Activities, he was feeling the pressure of the producers and had already lost three parts in forthcoming pictures and felt that this was still not the end of the penalty which he might incur for his antagonism toward Communism.

Mr. McGuinness, an executive at Metro-Goldwyn-Mayer Studios, stated that as a result of his opposition to Communism, he had already been demoted to a lesser position. The informant reported that McGuinness stated that Louis Mayer, head of MGM, had told him that his attitude on the Communist question had caused too much dissension within the studios, thus indirectly warning him to stop his activity. McGuinness told those present that he would like to stay away from the Alliance for approximately three months because of the strain which was becoming too much for him.

Mr. Ryskind also told the meeting that he could not afford to be active in the organization because he felt that all employment for him would be affected and he intimated that it had been some time since he had been employed.

Mr. Clare, President of the Teamsters Union, Local 399, told the gathering that he has been harrassed unduly by the producer-executives in dealing with the studios wherein the employment of his union members is concerned. Clare was of the opinion that his difficulties were the result of his activities within the Motion Picture Alliance and his well-known opposition to the Communist elements.

One member of the Executive Board, not identified by the informant, reportedly made the statement at this meeting that Dore Schary had stated that he would never employ at RKO Studios a member of the Motion Picture Alliance and that anyone else who took the same attitude as the Alliance would not be employed. It was also alleged that Schary had told the Screen Writers' Guild to disregard any statements he made regarding the discharging of known Communists and that he had to do this at the present time but that his sympathies were still with that organization in its political leanings.

Mr. McGuinness, according to the informant, also quoted Mr. Mayer as stating that anyone who testified against the Communists or took part in any hearing or investigation as witnesses friendly to Government action against Communists was rendering a distinct disservice to the motion picture industry.

According to the informant, other individuals present at the meeting volunteered information to the effect that anti-Communist writers and employees, not members of the Alliance, had also been discriminated against in obtaining employment.

Confidential Informant [redacted] further reported that on March 31, 1948, the Motion Picture Alliance held an open meeting in the form of a lecture program at the American Legion Hall in Hollywood and that Robert Taylor, President of the Alliance, was the chairman of the program. Taylor condemned the Communists and their methods. He also commented on the expulsion of the "unfriendly witnesses" by the studios and commented that the motion picture industry is not the most infiltrated group in the world and that it would be ridiculous to say that the expulsion of the film writers would stop infiltration of the industry by Communist elements.

The next speaker was John Klorer, a screen writer, who announced the newly elected officers of the Alliance as Robert Taylor, President; Roy Brewer and Morrie Ryskind as among those elected to the Board of Directors.

Eric Pridonoff, a former member of the American Embassy in Yugoslavia, was the next speaker. He pointed out that the United States had made a great mistake in recognizing Russia and thus giving them an opportunity to send spies to this country. He also dwelt on the type of propaganda being used by the Communist Party, directing most of his attention to the Party's infiltration of minority groups.

John Knezewich, identified as the former head of the Army-Navy Joint Intelligence Staff for the Balkan countries during World War II, was the next speaker. He explained to the audience the basic policy of the Communist Party, that of infiltrating into every group and organization, including such high offices as the State Department and the military organizations. He claimed to be aware of the fact that there had been infiltration into the OSS.

The next speaker was Raymond Booth, Executive Secretary of the Los Angeles Council for Civic Unity, who denounced Communists and their so-called "softening up process" by which Communism had succeeded in taking over several European countries. Booth stated that this process involved the infiltration into minority groups, the creating of mistrust of established institutions and the developing a feeling that the Communists alone could be trusted to save the minorities. Booth also cited as specific examples of Party activity the setting up of parallel organizations with names similar to non-Communist organizations. He mentioned that the Communist Party had organized the Mobilization for Democracy as a Communist parallel to the Council for Civic Unity. He also pointed out that when the Party was unsuccessful in infiltrating the Jewish Labor Committee in Los Angeles that

it had promptly founded the Jewish Labor Council. An excellent example was the setting up by the Party of the Civil Rights Congress as a parallel Communist organization to the American Civil Liberties Union.

The next speaker was Roy M. Brewer, the West Coast representative of the International Alliance of Theatrical and Stage Employees. Brewer charged that all Communist activity in the motion picture industry had been toward making the industry a stooge for the Party. He also stated that the fight to eradicate Communists must be a continuous one and he charged that the principal Communist conspiracy in Hollywood was the infiltration of labor groups dating back to 1934 and the infiltration of the talent guilds.

The next speaker, Mr. McGuinness, indicated that anyone who fought the Hollywood Communists would have to be prepared to make great sacrifices in his personal affairs and that it was a risk which he would have to take and one that he realized from his own personal experience might be costly. He said that too many people are in the frame of mind of "What has America done for me lately?" instead of thinking "What have I done for the country lately?"

Hedda Hopper, movie newspaper columnist, followed McGuinness as a speaker and referred to the Communist "crybabies" of the Screen Writers' Guild who alleged that they were being persecuted. She characterized the Screen Writers' drive to raise a defense fund for the indicted film writers as a drive to make the United States safe for the Communists.

The next speaker was Edward A. Hayes, Past National Commander of the American Legion, who stated that he had fought Communism for the past thirty years and denounced any official in the motion picture industry who failed to expell any employee who believed in the overthrow of the American form of Government.

In May of 1948, Confidential Informant [REDACTED] reported that the Motion Picture Alliance had entered into a program of increased activity and within the past month had received applications for ninety new members. He also stated that the Alliance then had a representative on every major motion picture studio lot and intended to carry on an aggressive campaign for additional members.

Mr. McGuinness also recently furnished a deposition in connection with a pending suit by Emmet Lavery against various members of the Motion Picture Alliance and McGuinness stated that in taking the deposition, the

attorneys for Lavery were attempting to establish a connection between the Alliance and the House Committee on Un-American Activities. He stated that several questions were asked in an attempt to prove that the House Committee had approached McGuinness and the Alliance some years previously in an effort to obtain information upon which to base hearings concerning the motion picture industry. McGuinness stated that the attorney for Lavery, who did the questioning of McGuinness, was Ben Margolis. Margolis has been identified by Los Angeles Informant [REDACTED] (a highly confidential source) as a member of the Communist Party.

Margolis also asked McGuinness as to whether or not he had been an emissary of the studios to the House Committee and McGuinness denied that he had been.

McGuinness stated that as a result of the House Committee hearings and his appearance there as a friendly witness, he was acting in the capacity of a producer rather than an executive at his studio and had thus been demoted. It was his opinion that his studio did not want a person in an executive capacity testifying before the House Committee. He was of the opinion that Howard Dietz of the MGM Publicity Department in New York was directly responsible for his shift in duties. The informant stated that he feels that he will eventually be justified in his anti-Communist stand and that he realized that action of this type would probably take place against him when he aggressively began to fight Communism in the motion picture industry some years previously.

B. - Tenney Committee Investigations

The Los Angeles "Examiner" of February 17, 1948, reported that the California Committee on Un-American Activities, generally known as the Tenney Committee, would open hearings in Los Angeles on that date. The Committee intended to devote the bulk of its time to an investigation concerning the Actors Laboratory Theater, the American-Russian Institute, Congress of American Women and other groups.

The Los Angeles "Times" of February 20, 1948, reported on the Tenney Committee investigation and mentioned that the following persons connected with the motion picture industry had been examined as witnesses: Ira Gershwin, Rose Hobart, J. Edward Bromberg, Will Lee and Roman Bohnen. The investigation of the Committee was for the purpose of attempting to show the Communist influence in the Actors Laboratory from which group young actors and actresses are chosen for work in the motion picture industry.

C. Anti-Communist Play "Thieves' Paradise"

Los Angeles Informant [REDACTED] furnished the Los Angeles Office with certain speeches made by Myron C. Fagan, who is the producer of an anti-Communist play entitled "Thieves' Paradise". The play, after running a very short time, was closed on New Year's Eve, 1947, reportedly as a result of threats which Fagan had received from Frederic March, who, according to Fagan, had threatened him because of the anti-Communist nature of the play. Fagan was later unable to substantiate the threats made him by March.

On April 12, 1948, "Thieves' Paradise" reopened at the El Patio Theater in Los Angeles and following the play, Fagan made a curtain speech to the effect that he had reopened the play to prove that the Communists could not control the theater as they had the films. He also charged that the motion picture studio heads were actually protecting the Communists within the movie industry. Fagan reported that he had been unable to obtain the assistance of speakers before women's clubs in the form of the "friendly" witnesses who had appeared before the House Committee on Un-American Activities due to a secret order which had gone through the Hollywood agents' offices that any personality who talked about Communists in Hollywood would be blacklisted forever. He also charged that the "friendly" witnesses who had appeared before the House Committee were being black-listed by the studios. Fagan also stated during this speech that he was attempting to form an organization to be known as the Committee of 100 of Citizens United for American Principles, which would be a women's organization for the purpose of combatting Communism.

A meeting of the Committee of 100 of Citizens United for American Principles was held on April 14, 1948, during which meeting Fagan stated that the Director of the Bureau had approved of his plan for organizing women and that he would send a wire congratulating the women on their stand. Fagan also indicated that the Director and Fulton Lewis would assist the organization and that the Director, George Sokolsky and Fulton Lewis had agreed to supply the organization with documentary evidence concerning Communists.

On April 23, 1948, Fagan was interviewed by Agents of the Los Angeles Office concerning the statements which he had made regarding the Director. During this interview, Fagan stated that his information had been received from Adolph Menjou, who had been collaborating with Fagan in the production of "Thieves' Paradise", and that Menjou had informed him

(Fagan) that he had recently dined with the Director in Washington and that it was during this dinner engagement that the Director had made the statements which Fagan attributed to the Director.

With regard to some of the statements, Fagan reported that he had been misquoted and on other statements reported that his information had come from Manjou.

The statements of Fagan were brought to the attention of the Director and he advised that he had not dined with Manjou and had never made the statements attributed to him by Fagan.

No recent information has been received indicating any current activity on the part of Fagan.

D. Miscellaneous

In May of 1948, it was learned that the Pacific Coast Conference of Independent Theater Owners had gone on record as being in favor of limiting or prohibiting the appearance of motion picture stars in films involving political propaganda. The exhibitors stated that their sole purpose in proposing this action was to prevent booing and hissing by audiences.

However, in an article appearing in the Hollywood "Reporter" on April 12, 1948, Eric Johnston took exception to the request by the theater owners, stating that political parties intended to use motion picture stars and that he did not feel that any limits should be placed on an individual's participation in the political field. He was quoted, however, as stating that he did not consider the Communist Party as a political party but did consider it as the agent of a foreign government.

Confidential Informant [REDACTED] in May, 1948, stated that he was still of the opinion that no further action would be taken by producers in discharging Communists unless the industry was forced to do so by further Congressional hearings. He was of the opinion that due to the lack of any cohesion between the studios as well as threats of suits for blacklisting, that the "unfriendly" witnesses who were cited for contempt by the House Committee would in all probability not be hired by any major studio but that beyond that no steps would be taken toward the limitation of employment concerning known or suspected Communists in the industry.

I. ANTI-COMMUNIST ACTIVITIES

(September 16, 1948, to July 15, 1949)

Motion Picture Alliance For the Preservation of American Ideals

During the fall of 1948, Los Angeles Informant [redacted] who has been close to the leaders of the Motion Picture Alliance advised that due to pressure from the motion picture industry this group had dwindled down to a very small organization and was rapidly becoming more and more ineffective. According to the informant, the organization had been attacked since its formation, even by the motion picture producers themselves on the grounds that by raising the Communist issue it would cause a split in the motion picture industry.

According to this same informant, as an indication of the recession of the Alliance, at a meeting held on September 13, 1948, only nine persons were present. At this meeting several of the members related how they had been discriminated against by the studios due to their activity in the Alliance. One of the members, Borden Chase, stated that he had been told by Harry Cohn of Columbia Studios that he would like to employ Chase but that Chase would be unable to get along with the studio personnel, presumably because of Chase's anti-Communist testimony before the House Committee. Another member, Fred Niblo, Jr., stated that he had been forced to obtain employment with one of the Los Angeles newspapers although previously he had been a high priced writer in the film industry. James K. McGuinness, an executive at MGM Studios, advised an Agent of the Los Angeles Office in the fall of 1948 that he had experienced considerable antagonism within the industry and in his own studio since testifying before the House Committee on Un-American Activities.

In December of 1948, informants advised that the influence of the Motion Picture Alliance was still becoming more and more ineffective. Among the other members of the Alliance who have experienced difficulty due to their anti-Communist stand have been Dick Macaulay, who had been able to obtain only two weeks work since appearing before the House Committee in October of 1947, and James McGuinness who terminated his relationship with MGM only three months prior to the time he would have been eligible for a lifetime pension. It was reported that his contract was being dissolved by "mutual consent". Morris Riskind, a Pulitzer prize winner who had previously been much in demand by the studios, was told in the fall of 1948 by his agent that he was "all through" and that his agent had been unable to place Riskind in the motion picture industry. Riskind advised that this situation was having its effect upon the younger talent in Hollywood inasmuch as they would not "stick their necks out" to fight Communism believing that if they did so, it meant that they would get nowhere in the picture business.

Los Angeles Informant [redacted] recalled that when the Alliance was first organized several years ago he had been present at the original meeting at the Beverly Wilshire Hotel and that David Selznick happened to be in the hotel bar that night and that Selznick had appeared at the organization meeting and told those present in effect that they were a bunch of anti-Semites and that what they were trying to do would split the motion picture industry.*

However, in the spring of 1949 Los Angeles Informant [redacted] advised that the general situation in the motion picture industry had resulted in a considerable amount of favorable public opinion toward the Alliance and that it was now being recognized and appreciated and that the Alliance planned to lead an industry-wide move in connection with the British situation in order to protect the American film industry. This plan of attack will point out that the J. Arthur Rank organization is monopolistic, that the technical guilds are controlled by the Communists and that the British film industry would die over night if it were not for the American products being shown on a "double bill" basis with the British products. The informant was of the opinion that the Alliance would, with this program, have a strong appeal to the producers because "our pitch will affect their pocketbook."

American Jewish League Against Communism

Los Angeles source of information, [redacted] advised that the American Jewish League Against Communism held a meeting at the Beverly Hills Hotel on September 15, 1948, with the main speaker being Congressman Nixon. Various local prominent Jews spoke pointing out the need for people to rally against Communism. Los Angeles source of information, [redacted] who is Jewish, reported that approximately 200 individuals were in attendance and expressed the opinion that a considerable amount of good had been done in the motion picture colony and also of the opinion that the organization would continue to gain in strength.

Cinema Educational Guild

The above organization was organized late in 1948 and first came to the attention of the Los Angeles Office on December 9, 1948, when a mass meeting was held at the El Patio Theater in Hollywood. The advance notice of the meeting stated that a mystery witness would divulge startling information at the meeting. Approximately 1100 individuals were in attendance at this meeting and an unidentified individual who was masked appeared and gave an anti-Communist speech.

Following the speaker's talk of approximately an hour, he introduced Gerald L. K. Smith who spoke for approximately another hour attacking the motion picture industry for harboring and encouraging Communists. Smith stated that although he would not be officially connected with the Cinema Educational Guild, his organization would give its support. Another individual introduced at this meeting was Myron Fagan who subsequently furnished information to the Los Angeles Office that the masked speaker was Daryl Hutchins, formerly with the National Broadcasting System.

Fagan subsequently furnished information to the Los Angeles Office indicating that he was the head of the Cinema Educational Guild and that its membership was strictly confidential and was for the purpose of fighting Communism. He stated that the Guild would attempt to reach as many segments of the country's population as possible to educate them in a logical manner as to Communist infiltration into the entertainment industry, particularly motion pictures.

Fagan on several occasions has indicated that his activities are known to and approved by this Bureau. He has been interviewed by Agents of the Los Angeles Office and cautioned against making any such statements and has been advised that the Bureau does not desire that it be mentioned in any of his future talks.

On January 10, 1949, Fagan again made a talk under the auspices of the Cinema Educational Guild indicating that a plan was under way to boycott pictures which contain propaganda or with which in any way were connected individuals suspected of being Communists or fellow travelers.

With reference to Fagan, informants have advised that the Motion Picture Alliance has no use for Fagan, particularly since he had allied himself with the Cinema Educational Guild which the Alliance considered as an organization of Gerald L. K. Smith. Los Angeles Informant [redacted] was of the opinion that the Guild would lack respectability because of its association with Smith.

Anti-Communist Pictures and Plays

"I Married a Communist"

The "Daily Worker" of October 20, 1948, reported that RKO Studios was having trouble with the story for this picture which was originally scheduled for production in September of 1948, and as a result the story was being

entirely rewritten. This article stated that if the rewrite was not satisfactory the picture might be temporarily or permanently shelved despite the fact that Howard Hughes was greatly in favor of it.

Los Angeles Informant [redacted] on November 24, and December 8, 1948, advised that the picture had been assigned to Nicholas Ray, a director who had recently come to Hollywood from the New York area, and that John Cromwell had been relieved of the assignment. The informant stated that Ray had associated with persons strongly suspected of Communist connections, particularly Joe Losey. The informant was of the opinion that Ray would be no improvement over Cromwell. The Hollywood Reporter, December 3, 1948, reported that Paul Lucas was scheduled to be one of the actors in the picture. Los Angeles Informant [redacted] stated that in December, 1948, the script was still being rewritten.

The same informant had previously advised in November, 1948, that Art Cohen and James Edward Grant had been assigned to rewrite the story. This source described Cohen as a Communistic writer and Grant as a non-Communistic writer. This source also expressed the opinion that Howard Hughes of RKO had considered this picture as his pet but apparently had not been watching it too closely or he would not have let anyone like Cohen write the screen story. This informant further was of the opinion that Cohen was attempting to "jazz up" the script in order to delay it to the point where Hughes would get disgusted and not make the picture and that both Cohen and John Cromwell had been under terrific Communist pressure from their friends in order to get them to give up their assignments with the picture.

The "Daily Worker" of April 12, 1949, stated that Hughes had announced that the picture, "I Married a Communist", would begin production in May, 1949, and that according to the latest reports Laraine Day would play one of the leading roles. This article stated that the hero of the picture was to be a San Francisco shipping executive who "unknown to his wife is an FBI informer within the ranks of the Communist Party" and stated that individuals seeking further details of the plot "should consult J. Edgar Hoover's lurid file labeled 'Bolshevik Beware' and Hitler's 'Mein Kampf'".

Los Angeles Informant [redacted] advised on April 25, 1949, that the picture, "I Married a Communist", had actually gone into production as of that date. The informant advised that Jack Gross is the producer and Bob Stevenson is the director and that the cast included Robert Ryan, Laraine Day, Janice Carter and John Agar. The informant advised that the script had been entirely rewritten by Robert Andrews and was of the opinion that it was an excellent script and was definitely anti-Communist in nature. Howard Hughes has been reported, according to the informant, to be taking a personal interest in the production of the film.

"Vespers In Vienna"

On November 8, 1948, Los Angeles Informant [redacted] disclosed that Dore Schary of MGM had discussed the production of a script entitled "Vespers In Vienna" with Edward G. Robinson and that the story was described as anti-Communist in nature. Robinson was wanted in the picture to portray the part in the picture of a Communist officer. This source advised that Robinson had agreed to read the script of the picture which was reportedly taken from a Danubian novel by Bruce Marshall and had a strictly anti-Communist theme.

"Jet Pilot"

On January 11, 1949, Los Angeles Informant [redacted] advised that RKO was considering producing a film under the title of "Jet Pilot" which would be anti-Communist in nature and concern a woman Soviet agent. This agent would purportedly land in Alaska claiming that she had escaped from the Russians and later turn out to be an espionage agent. No further information has been received concerning the picture.

"The Red Menace"

This picture, which is extremely anti-Communist in nature, is presently being shown throughout the United States and has been the subject of definite attacks in both the "Daily Worker" and the "Daily People's World" because of its anti-Communist nature.

The picture was of sufficient importance to the Communist Party that action was taken by the "Daily Worker" itself on June 9, 1949. New York Informant [redacted] furnished a one-page incomplete letter on the stationery of the "Daily Worker" which proposed that every Communist Party club in New York City should be advised of the opening of the picture at the Mayfair Theater, 47th and Broadway, New York City, on July 2, and that the members of every Communist Party club should send a post card or letter to the theater protesting the picture and that each club should adopt a resolution against the picture for publication in the "Daily Worker". It was also suggested that a demonstration on the opening night, such as had previously been carried on against "The Iron Curtain", might give the film "a crippling send-off".

"Crossroads For America"

An article appeared in the April 24, 1949, edition of "The Worker" regarding films being shown by Cinema Sixteen and stating that one of the

films shown was "Crossroads For America" which presents Communists as the villains "at the root of industrial and political strife in America". This article also indicated that the picture was "the kind of bogey with which monopolistic capitalism today is trying to sell imperialist war to the American people."

"The Conspirator"

The "Daily Worker", January 5, 1949, stated that MGM, during 1949, would film abroad the picture known as "The Conspirator" which the article described as "anti-Soviet film".

The "Daily Worker" of March 22, 1949, in referring to this picture stated that it falsely linked the Communist Party with espionage and treason and that the picture was scheduled to open at the end of April during the trial of the twelve Communist leaders.

"Walk A Crooked Mile"

The "Daily Worker" of October 13, 1948, attacked this picture on the grounds that it repeated the lies of Nazi propaganda and that "it is part of the lie machinery used by reaction to take the American people down the road to Fascism....." The lie referred to "is the one that screams Communists are murderers and traitors to their country."

"Red Gloves"

"Red Gloves" is a play, not a picture, but is anti-Communist in nature and is therefore being included herein.

"The Worker" of December 7, 1948, attacked this play on the grounds that the action was "based on the hackneyed slander that the Communist Party believes in and uses assassination as a political weapon."

The play was again attacked in "The Worker" of December 26, 1948, when it was described as a cheap red baiting play and then stated that "the Communist Party is not only on record against assassination but is an active foe of assassination as a political weapon and that Marxism unequivocally and unqualifiedly rejects assassination."

Miscellaneous

The "Daily Worker" of October 20, 1948, reported that plans to produce the picture "Confessions of an American Communist" had been abandoned and that Columbia Pictures had also called off production on the picture "Portrait of an American Communist".

The "Daily Worker" for January 5, 1949, in referring to "red baiting films" stated that the anti-Soviet film "Russia As We Saw It" had been re-titled to "Guilty of Treason", and that Bardsdale Producers intended to do a picture entitled "Operations Vittles" which was described as a red baiting film which would be a sequel to "Walk A Crooked Mile".

The article further stated that MGM's film "Storm Over Vienna", which had formerly been entitled "The Red Danube", would be announced for exhibition during 1949.